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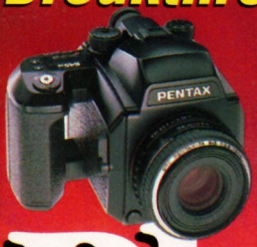

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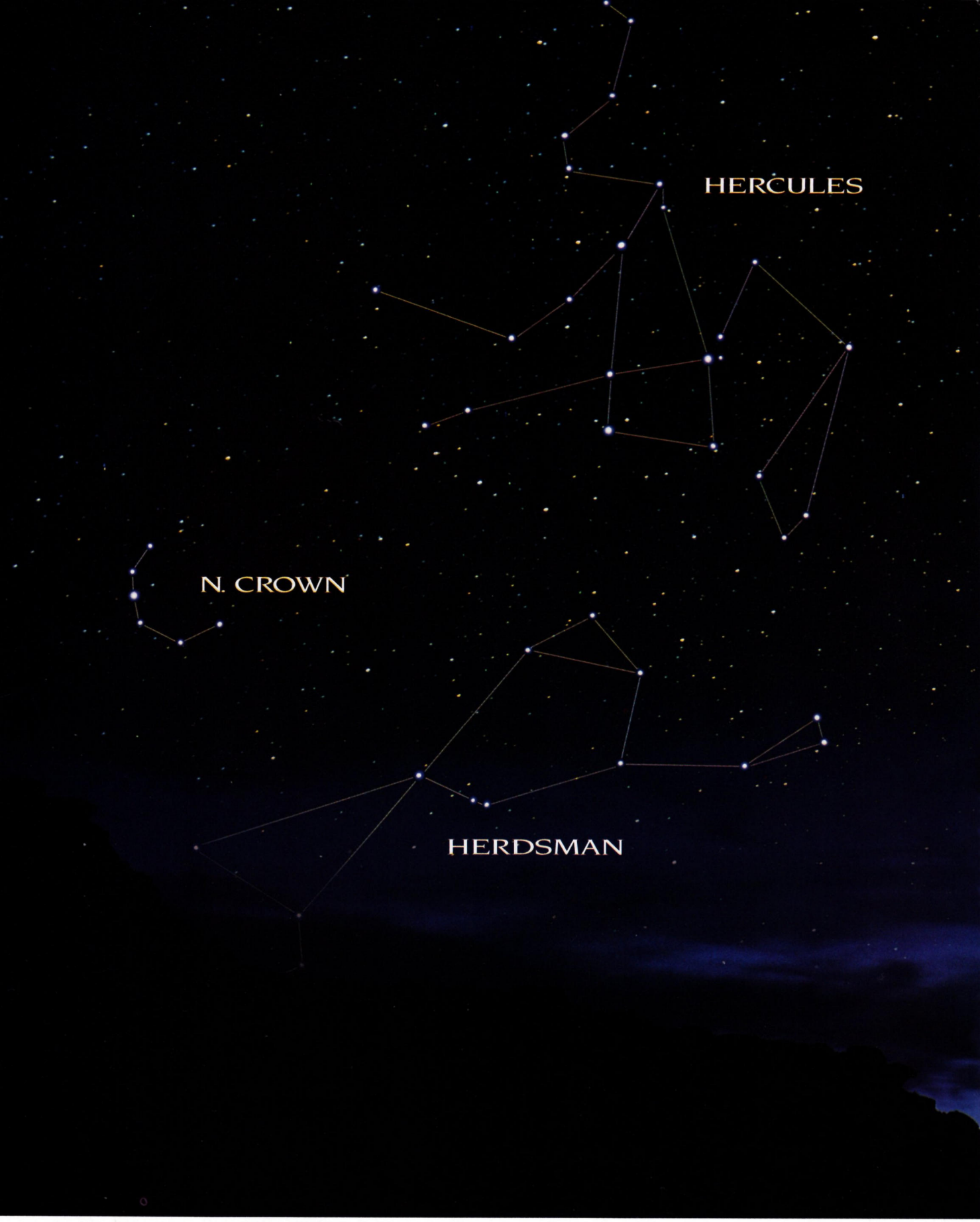

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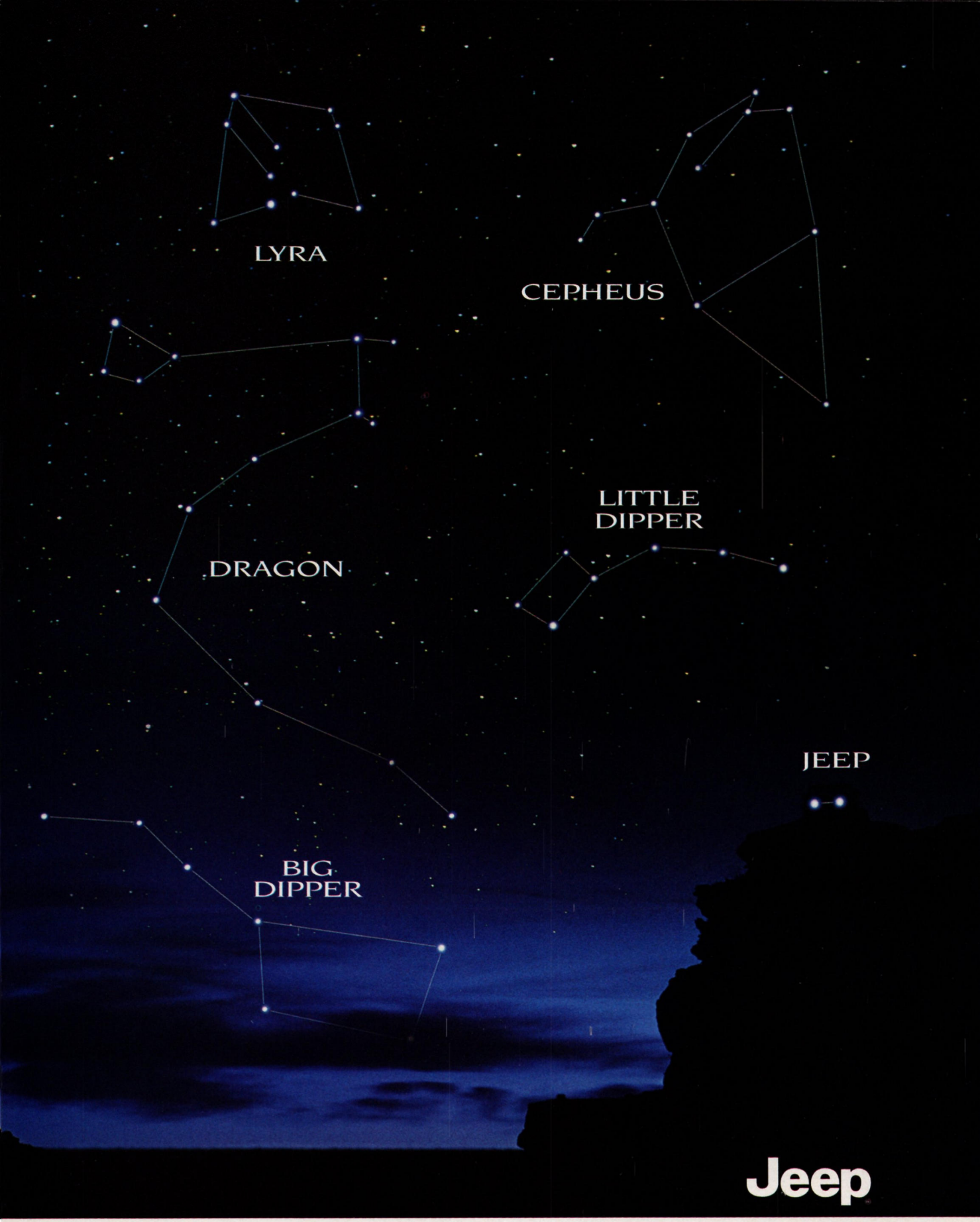

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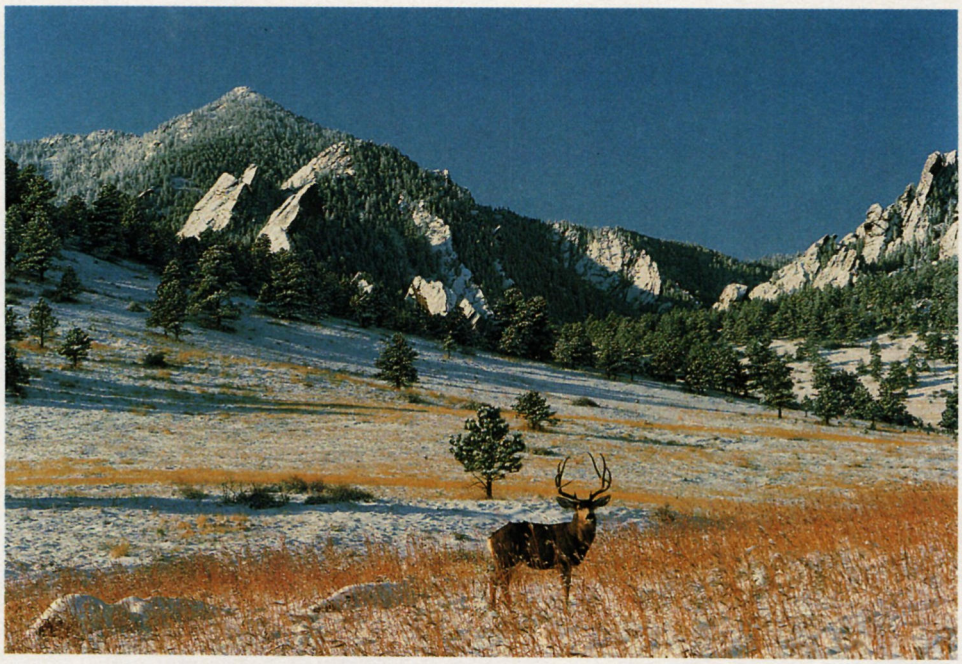

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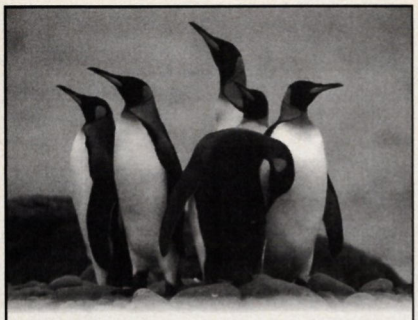

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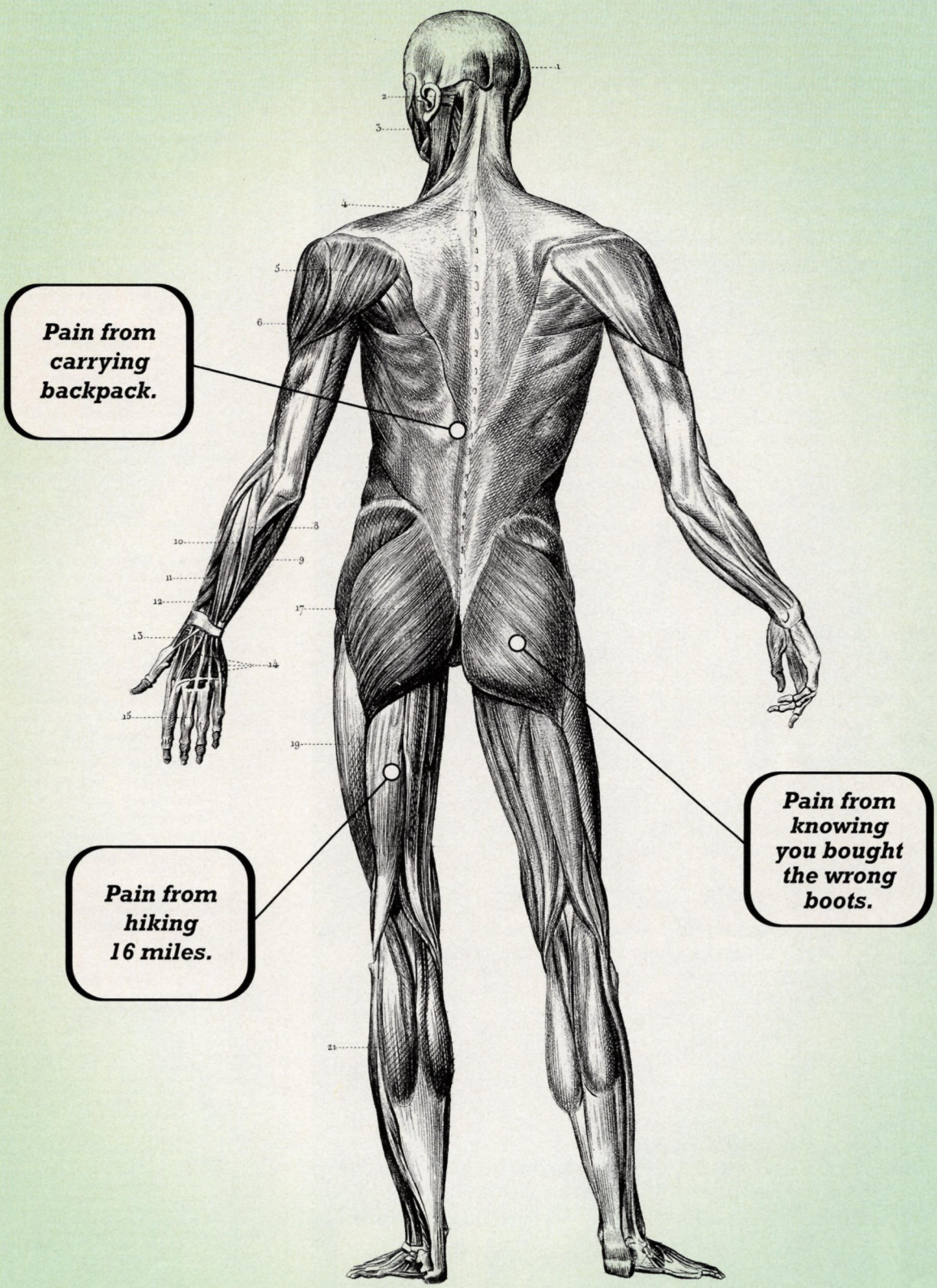
Outdoor Photographer *(ISSN: 0890-5304)*—**Vol. 14 No. 2**— *is published monthly except bimonthly Jan./Feb. and July/Aug. by Werner Publishing Corp. Executive, editorial and advertising offices: 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1176, (310) 820-1500. Periodicals Postage Paid at Los Angeles, Calif., and additional mailing offices. Single copy price—$3.99. Annual subscription in U.S., Possessions, APO/FPO—$19.94. Canada—$28.83; other foreign—$26.94, including postage and taxes. Payable in U.S. funds. For orders, address changes and all other customer service, phone toll-free (800) 283-4410. POSTMASTER: Send address changes to* **Outdoor Photographer**, *Box 57213, Boulder, CO 80328-7213. See magazine mast for specific information on solicited and unsolicited contributions and the purchase of back issues.*



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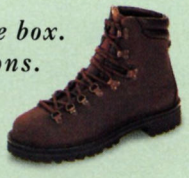

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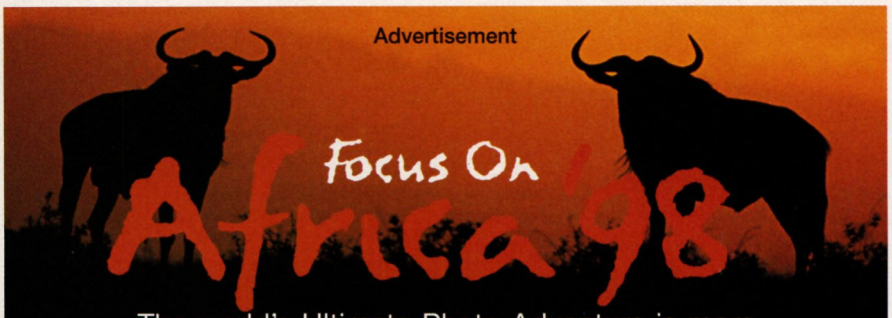

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- Karl Ammann and Steve Werner will co-lead two back-to-back week-long safaris in Kenya between July 5-19, 1998. They'll concentrate on Kenya's northern frontier the first week and the game-rich Masai Mara the second week. Pick one or both. Karl has been a resident of Kenya for 20 years. His work has appeared in international magazines including *Geo, National Geographic* and *Outdoor Photographer*; he has authored five books on African wildlife. Steve Werner is the publisher/editorial director of *Outdoor Photographer*.

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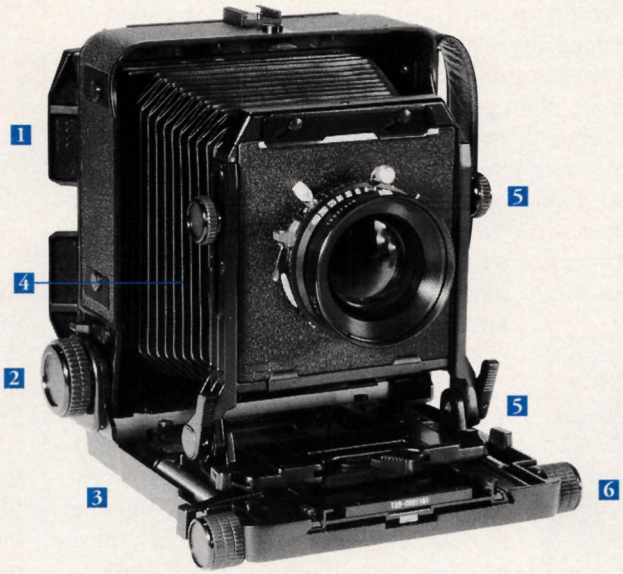

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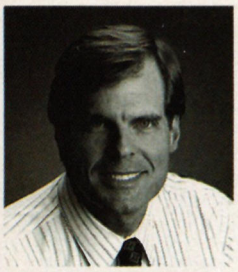

Writing is an entirely different process than speaking. For one thing, there's substantially more time to dwell on the words. And, the more you concentrate on them, the more your attention is called to some of the technicalities of our everyday language. In the vernacular of photography, I first became aware of the *take* versus *make* issue when interviewing John Sexton, the fine art black-and-white specialist. To that point, I had been using the *take* word all my speaking life with no special thought on the matter.

For Sexton, the point was that he didn't *take* photographs from their location. Rather, as an artist, he *made* photographs beginning with skills of imagination and finishing with the craft of the darkroom. Since my first meeting with Sexton, we've run across other photographers who draw the same distinctions. Some are disciplined enough, like Sexton, to be consistent in their speech and writing. Others speak with *take* and then require us to do a word search-and-replace on our computers after they've seen the draft of their interview and realize that the *takes* sorely stand out as crude, degrading their art form (people *take* snapshots, photographers *make* images).

As it pertains to this issue, *take* became a particularly significant issue in the interview with R. Ian Lloyd. Speaking on the subject of photographing the colorful people of Asia, he advised that the process, in order to be successful, must be a two-way street, where the photographer engages the subject, puts the subject at ease with regard to the photographer's intentions and then *makes* the photograph as the result of a mutual understanding. It's not a taking process, as though one would abscond with the "grab shot" or "candid" against the will of the subject. Of course, where very traditional peoples' religious or spiritual beliefs may confuse the taking of a photograph to be the taking of something akin to one's spirit or soul, *take* becomes a cultural violation.

But even Lloyd wasn't verbally aware of the misnomer that we consider the most offending. Continually, we find ourselves carefully considering the spoken or written use of *shoot* from topics relating to wildlife. *Shooting elk*—though used casually when discussing, say, the pleasures of visiting Yellowstone Park—is innocuous when the subject of conversation is obviously photography. But staring at those words in print gives one pause. Innocently using *shoot* in speech in conjunction with people is forgivable, but in text it's entirely tasteless (*capture* isn't much better). However, finding a substitution isn't as easy as the *take/make* switch. The effect can be tempered if one shoots a *photograph* instead of the person as in *shoot a photograph of* a Chinese rice merchant, for it's in the brevity of speech that we've dropped *a photograph of*. Now that we've called your attention to *take* and *make*, *shoot* and *capture*, you'll become as word-conscious as we are.

As we segue from people to places, this March issue of *Outdoor Photographer* has an emphasis on America's prime locations for photography. Not surprisingly, most are in the form of protected lands such as national and state refuges and parks where the slogan "leave only footprints and take only pictures" has a special meaning. As we shift our thinking from the *taking* of pictures to the *making* of photographs, the process of nature photography adopts a different character. The courtesy that Lloyd has for the "space" of his human subjects can be transferred to wild lands and wild animals. Photography becomes an act of using a camera to borrow a landscape scene or image of a wild animal while giving something back in the form of respect for the natural beauty of these special places.

—Steve Werner, Editorial Director

COVER SHOT

Photographer: Daryl Benson
Subject: Sunset, Jasper Lake Flats, Alberta, Canada
Equipment: Pentax 645, Pentax 45mm, Singh-Ray 5-stop ND, Cokin #173 Blue/Yellow Polarizer, Tiffen 2-Stop Soft-Edged Grad, Fujichrome Velvia
Situation: One of photography's most interesting abilities is to capture the passage of time in a way that our eyes can't. Most pictures are taken at a shutter speed between 1/30 and 1/500 sec. At these speeds, the image will look more or less like we perceive reality. Of course, wildlife photographers have often employed very fast shutter speeds to freeze motion—like a hummingbird's wings—to capture the briefest instant of time, but it's rare to go the other way. That's what I wanted to do with this photograph.

By stopping way down in a fairly low-light situation, I was able to get a shutter speed of 15 seconds. Sounds like a lot, but it was woefully inadequate for the effect I was going for. I have a custom-made Singh-Ray 5-stop neutral density filter, which went a long way turning the 15-second exposure into a 15-minute exposure. At 15 minutes, the fiery sweep of color from the underlit evening clouds came through the way I wanted.

You can use this technique to convert a sky filled with puffy, white clouds into creamy streaks, or to make a wavy meadow of windblown prairie grass into a sea of sephia-hued mist. I never worry too much about the color shift inherent in such long exposures because the effect is such a clear departure from how we typically perceive reality.

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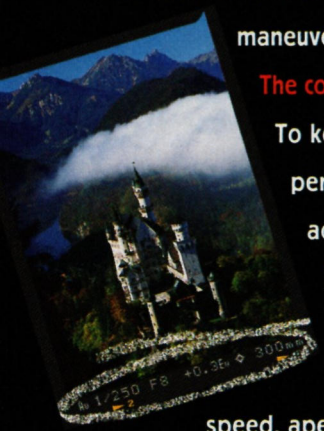

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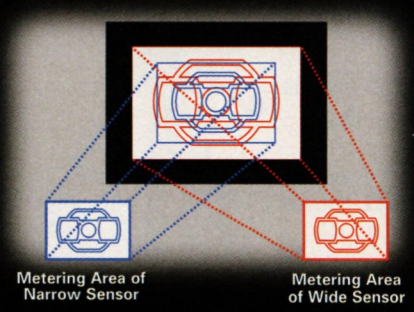

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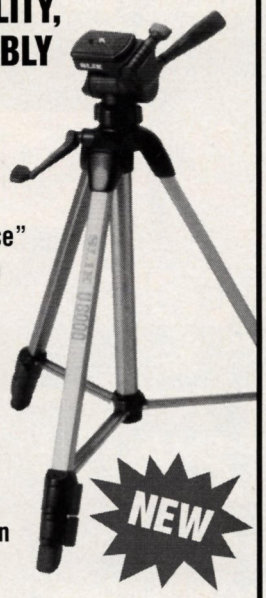

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Gender Bias?

I'm convinced that every professional and amateur photographer who viewed and read your November and December issues was as overcome by visual inspiration and photographic greatness as I was. I'd venture to say that most amateurs, wanting to move to the next or another plateau, are very much like myself. We envy the art and acquired skills of the "greats" and we're mentored and moved by their images and words. And *Outdoor Photographer* has them all! But I must also share with you the great sadness that overcame me after spending time with these issues.

I'm in a vocation that's very much a "good old boys club," where the voices and talents of women have been silenced, neglected, denied and omitted (usually with intent rather than innocent omission). Although close-ups in nature and landscapes are my preferred milieu, I find myself always turning first to Lisl Dennis' column. Her column usually doesn't appear until around page 90 or, as in the case of November, not at all.

I used to write this off as a given that there just weren't that many great women photographers yet. But I no longer believe that. I know the names and images of many of the great male photographers. Why don't I know the work of the women? I'd hope that the best of the photographic world would help to lift up the already and upcoming talented woman photographers. And, when I stop to think of it, I do know a few of them: Annie Leibovitz, Carol Leigh, Lisl Dennis, Nevada Wier, Judy Holmes, Janie Moore Greene—all who are gushing with talent.

I'm always recommending *Outdoor Photographer* to others, but with a qualifier that something is still missing. For what it's worth, I think you have the power and conscience to be more inclusive, especially in an age where women and men are recognizing the grave injustices and loss to society in the omission of women in every aspect of life.

Stacy Boorn
Via e-mail

We were a bit distressed to receive this letter. The editorial staff at OP is committed to bringing the work of women to our pages. In the past year, we've run articles and/or photographs by Judy Holmes, Brenda Tharp, Anne-Marie Weber, Kathleen Norris Cook, Samantha Wood, Marci Monkman, Nevada Wier, Joanie McGuffin, Donna Ines Loreto, Judy Segal, Linde Waidhoffer and, of course, Lisl Dennis is a regular columnist (her columns appear in every other issue). If we could, we would run even more.

Unfortunately, of the hundreds of submissions that come into our offices every year, only a fraction are from women. Outdoor Photographer has very high standards for the work that we can and cannot accept. We actually accept a higher proportion of submissions from women. We'll continue to make every effort to include articles and photographs from women, but we can only work with what we get.

Hurrah For William Neill

I want to drop you a note to tell you how much I enjoyed William Neill's column in the December, 1997 issue of *Outdoor Photographer*. Being an avid landscape photographer (it's the primary reason why I subscribe to the magazine), I was thrilled to see that there will be a regular column devoted to landscape photography.

I was very disappointed, however, when I saw that the January/February issue didn't include On Landscape. Was the column summarily discontinued? If so, I'm one subscriber who will vote to have it reinstated.

Jonathan O'Neill
Newport Beach, California

Fear not, we haven't cut Neill's column. On Landscape appears in every other issue of Outdoor Photographer. You can find it on page 34 of this issue.

Please address inquiries to: Letters to the Editor, OUTDOOR PHOTOGRAPHER Magazine, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1176, or e-mail us at editors @outdoorphotographer.com (editorial matters only). For subscription concerns, call (800) 283-4410.

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Designed for photojournalists, Kodak's new Professional Ektapress films offer accurate colors, wide exposure latitude and high sharpness to make sure you get the shot. Kodak Professional's first 800-speed film, the PJ800 has rich colors and great shadow detail. The 400 and 100 speed films offer fine grain and highlight detail. All have good push performance. Contact: Kodak, (800) 242-2424, www.kodak.com.

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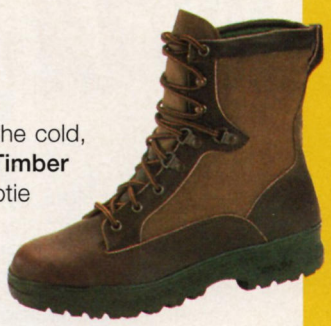
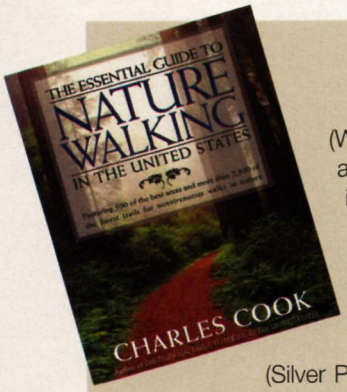
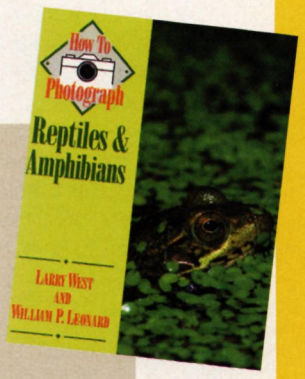


When you're photographing in the cold, try on **Danner's mid-weight Big Timber field boots.** A Thinsulate inner bootie and Gore-Tex™ fabric bootie keep your feet warm and dry. The full-grain brown leather and Cordura exterior looks great, resists abrasions and dries quickly. Tough Vibram soles give you a firm grip on the ground. Contact: Danner Boot Co., (800) 345-0430, www.danner.com.

Books And Such

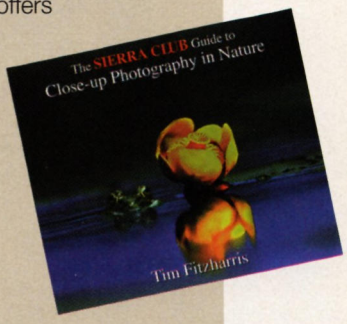




Darwin Wiggett Photographs Canada by Darwin Wiggett (Whitecap Books, 1997). Witness a stunning photographic journey across the Canadian provinces, with sights from rain forests to icefields, rivers to fishing villages.

Lake Superior: Story and Spirit by John and Ann McMahan (Sweetwater Visions, 1998). The authors/photographers cover the many scenic and close-up faces of Lake Superior, including diverse weather and environmental aspects.

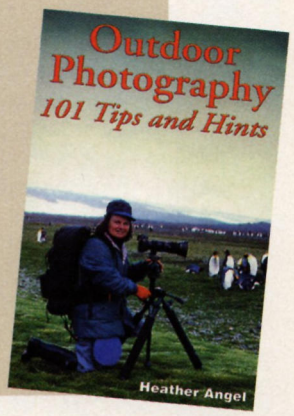
Outdoor Photography: 101 Tips and Hints by Heather Angel (Silver Pixel Press, 1998). A perfect size for a camera bag, this book offers tips and hints to help you capture excellent photographs, regardless of the challenging conditions and subjects.



How to Photograph Series: Reptiles and Amphibians by Larry West and William P. Leonard (Stackpole Books, 1997). A vibrant photographic guide to all that slithers, this book gives not only technical insight, but information on the creatures' behaviors and personalities.

Selling Nature Photographs by Norbert Wu (Stackpole Books, 1997). Turn your hobby into an enterprise with this professional insider's guide to starting and operating a nature photography business.

The Essential Guide to Nature Walking in the United States: The Essential Guide to Cross-Country Skiing And Snowshoeing in the United States by Charles Cook (Henry Holt and Co., 1997). Appreciate the outdoors with *Nature Walking,* a state by state guide to 500 beautiful areas, with more than 2500 of the best trails for non-strenuous walks. *Cross-Country Skiing and Snowshoeing* will help you enjoy winter weather and views while working out at your own pace in America's best places for Nordic skiing and snowshoeing.



The Sierra Club Guide to Close-Up Photography in Nature by Tim Fitzharris (Sierra Club Books, 1997). Perfect for lovers of macro photography! Learn the equipment, field techniques and compositional motifs for photographing butterflies, birds, spiders, frogs and much more.

INFOCUS

Snowshoes

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Redfeather: Whether you want to shoot winter landscapes or are just interested in outdoor serenity, check out Redfeather's Arc-Tech Series snowshoes. The Penguin, Lemming and Kodiak snowshoes are all completely collapsible and reassemble with a snap. Using these lightweight snowshoes is a great way to keep healthy and fit. Contact: Redfeather Snowshoes, (800) 525-0081, www.redfeather.com.

YubaShoes: Demanding snow treks in sub-zero conditions demand a lot from your snowshoes, so YubaShoes engineered the new Summit Series. XSV (pronounced "excessive") mountaineering bindings provide excellent security, and the ratcheted buckle and strap system makes it easy to get into and out of the bindings. A forefoot crampon and rear heel cleat increase traction. Contact: YubaShoes Sport Snowshoes, (800) 598-9822, www.yubashoes.com.

Slide Labels

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Filters

Singh-Ray: Let one filter do the job of two with the new Singh-Ray Circular Polarizer PLUS B-9 UV-correcting filter. The color-neutral circular polarizer reduces haze and glare while the added UV filter reduces ultraviolet effects. Even with the two added together, the Singh-Ray filter is thin for improved optical resolution. Contact: Singh-Ray Filters, (800) 486-5501, www.singh-ray.com.

B+W from Schneider Optics: Intensify the colors in your photographs with Schneider Optics' new line of B+W Enhancing filters. Precision-ground and coated for optimal light transmission, the filters boost saturation of reds, oranges and earth-tone colors and are tested to prevent image distortion. Contact: Schneider Optics, Inc., (516) 761-5000, www.schneideroptics.com.

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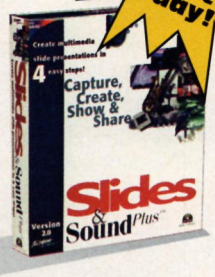

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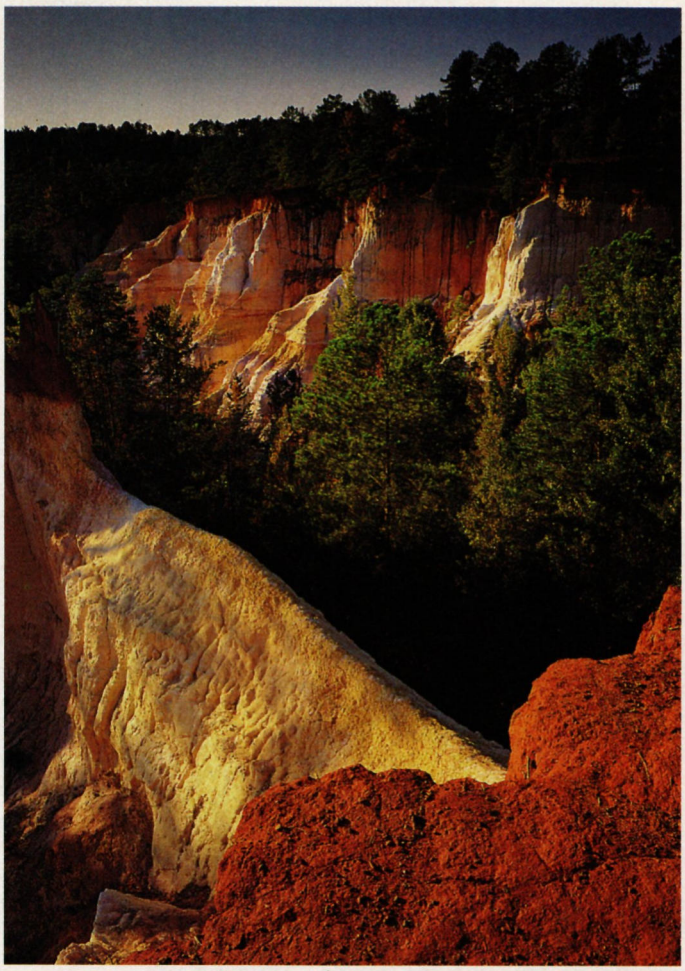


Providence Canyon, Georgia

LOCATION: Providence Canyon is Georgia's most unexpected natural feature and among its most beautiful. This state park, which is a series of 16 finger canyons, is located south of Columbus along the Alabama border. Known locally as "Georgia's Little Grand Canyon," the area was set aside as a state park in 1971 to preserve and protect the brilliantly hued and fragile soil formations that form the canyons.

Wildflower lovers will delight in the blossoms of foxglove, dwarf iris, cardinal flower and evening primrose, just a few of the park's more than 150 varieties of wildflowers. The canyon rim is a heavily forested, pine-dominant woodland but, 150 feet below, due to frequent flooding, water-resistant hardwoods such as sweet gum, weeping willow, tupelo and blackjack oak dominate the canyon floor.

Providence Canyon is also home to a variety of rare plants, and the most exceptional is the plum leaf azalea. These beautiful flowering shrubs feature blossoms of salmon, orange, pink and crimson and form a dramatic counterpoint to the hues of the canyon walls.

Access to the canyon overlooks is provided by a three-mile rim loop trail. The canyon floor is less than a half-mile hike from the rim, and the nine canyons in the day-use area of the park can be explored individually. Seven more canyons can be found and explored by hiking a seven-mile backcountry loop trail. Primitive camping is allowed in the park's backcountry by permit only. A developed campground with hookups can be found just west of the park at Florence Marina on the Chattahoochee River.

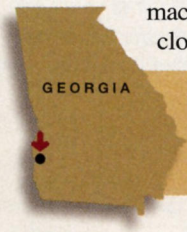
WEATHER: Summer in the canyon is extremely humid and very hot, with temperatures ranging in the 90s. Thunderstorms, which can be frequent in the summer, create flashflood hazards on the canyon floor but, fortunately, the hike out of the day-use area is a short one. For summer hikes, pack plenty of water and insect repellent. Fall, spring and winter are very mild.

PHOTO EXPERIENCE: The best opportunities for scenics can be found along the canyon rim trail that circles the nine canyons in the day-use area. I mostly use wide-angle lenses for these overlook images, but a short telephoto can isolate specific shapes, forms and colors.

The canyon floor is a close-up photographer's dream. From early spring to late fall, wildflowers bloom. For my 35mm macro work, I carry an 80-200mm macro zoom and extension tubes for extreme close-ups. Because this is a wet and often muddy environment, I always bring cotton bandannas for drying equipment and a waterproof pack cover or drop cloth to create a dry space on the ground.

Another macro photo is the abundance of plant oils in pockets of standing water that form in the transitional wetlands on the canyon floor. Plant nutrients and oils are washed into the canyons in runoff from rainwater. As the canyon floor dries in between rains, these oils become concentrated on the surface of the water and begin to refract light, creating a prism on top of the water.

Contact: Providence Canyon State Park, Rt. 1, Box 158, Lumpkin, GA 31895, (912) 838-6202. OP



BEST TIMES: While summer is physically challenging because of the high humidity and heat, it's also the most beautiful time to photograph. The plum leaf azaleas bloom from July to September, but usually peak by the first of August. Because of the maples, oaks and sweet gums, fall and spring are also great times to visit. Fall color usually peaks in early November. Hardwoods bud in mid-March.

Text And Photography By Craig M. Tanner

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BY GEORGE LEPP

Tubes Versus Close-Up Lenses

Q *I've heard you talk about extension tubes and two-element supplementary close-up lenses for macro photography. Which one is the best for photographing wildflowers and other smaller subjects? I'm wondering which is the best buy, has the better quality and might be the easiest to use.*

B. Hanna
Los Angeles, California

A Both methods for getting close to a subject will accomplish the same result—a closer rendition of the subject. But there are different advantages and disadvantages to each method.

The use of extension tubes maintains the focal length of the lens being used. When the working distance from the lens to the subject is important, extension tubes and telephoto lenses can be very useful. Different length extension tubes will vary the amount of magnification. The combination of several extension tubes can be used for additional magnification. A short extension tube can be used with a wide-angle lens for a different perspective macro image. The down side to extension tubes is that a certain amount of light is lost. At 1:1 magnification, there's a loss of two *f*-stops.

Supplementary two-element close-up lenses are a useful tool for available light macro photography because they offer magnification without the loss of light. The magnification depends on the power of the supplementary lens and the focal length of the lens in use. Most of the two-element supplementary close-up lenses are designed for telephoto lenses in the 85-300mm range. Place a Nikon 6T close-up lens on a 100-300mm zoom set at 300mm with the focus at the closest setting, and you'll have an image at an approximate 1:1 magnification. A zoom lens will maintain the same distance from the subject as the lens is zoomed and the magnification changes.

The image examples of an amaryllis flower that appear with this column show a 100-300mm zoom lens at its closest focus and set to 300mm. The second image shows the subject using the same lens with a Nikon 6T two-element supplementary close-up lens attached. The resulting image is at approximately 1:1.

The negative aspects of using a two-element supplementary close-up lens are the closer proximity to the subject brought on by the modified focal length of the supplementary lens and slightly less sharpness compared to the use of an extension tube on the same lens.

How about using the close-up lens and the extension

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tubes together? If you need additional magnification and have both tools available, it's an answer.

Zip Out Dust And Moisture

Q *I travel a lot in the desert and know the problems of dust. A recent innovation in plastic bags has made life a lot simpler for me. I can now travel down the road with my camera on the front seat where it's easily accessible. A possible problem—but not much of one here in on the east side of the Sierra Nevada (California)—is moisture. I know small packets of desiccants are available. These could be used inside the bags for those folks in high-humidity country.*

L. Johnson
Bishop, California

A The bags Mr. Johnson is referring to are the new Slide-Loc™ from Ziploc® and OneZip™ plastic bags from Hefty®. The bags are heavy-duty freezer bags with an ingenious zipper that slides across the opening and instantly seals the bag. I tested them and they're airtight, which means they're also dust-proof. The desiccants needed to remove moisture from the bags can be purchased from Light Impressions. For a free catalog, call (800) 828-6216 or fax (800) 828-5539.

Color Negative Versus Slides In The Computer

Q *I'm going to use my computer to print my images. Should I shoot slides or color negative film? At first, I'll be working from Photo CDs; later I plan to purchase a film scanner.*

J. Krider
Oklahoma City, Oklahoma

A The important question is whether you plan to do anything else with your images. To publish images, the standard is to submit transparencies. If you don't have any plans in this direction, you might consider color negative film. Color negative film has far greater exposure latitude than slide film and will actually fit the tonal scale of the digital process a little better than slide film. A service bureau will have no problem with either negatives or slides for a Photo CD and charges the same with either original. The situation will be the same when you switch to your own film scanner. Once the scanner is set for color negative film, the preview and resulting scan will show on the monitor as a positive color image.

Saving The Day

Q *I have some dark slides that can't be reshot. Is there a chemical to bleach the image and correct the underexposure?*

B. Signet
Seattle, Washington

A The product you heard about is called Colorbrite from Special Products Lab in Fort Lauderdale, Fla., (305) 563-9175. It has reducers that will affect individual color layers of transparency film.

Spruce Or Sage?

For all you bird-watchers out there, you're right. The grouse pictured in Tech Tips in the December issue is a spruce grouse, not a sage grouse. I knew that, but wrote down sage when I was putting together the text. Sage grouse aren't found in Alaska around Fairbanks where that one was photographed. Actually, this was a test to see who was reading my column and, obviously, many of you are.

How Low Can You Get?

With spring wildflowers just around the corner, here's a tip on using a tripod to get really low to the ground. Use the Bogen Super Clamp (part #2900), an accessory that clamps to a leg of your tripod. The other two legs balance the weight of the camera. On the clamp, a small- to medium-sized ballhead and quick release can be attached with a Really Right Stuff Macro Focusing Slider. This will allow the camera to be moved in small increments without moving the tripod. Contact Really Right Stuff at (805) 528-6321.

This system will help get sharp images from a tripod all the way to ground level. Don't forget a right angle finder so you don't have to dig your chin into the ground to see through the viewfinder. **OP**

If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1176 or on the Internet at www.leppphoto.com.

SIGMA

A Sense of the Past Lingers As You Pass Through the Cobbled Square - A Journey in Tuscany, Italy

Michael Yamashita/PPS: Born 1949, San Francisco; third-generation Japanese American. Began taking pictures during a visit to Japan to explore his own roots; currently works mainly for National Geographic.

Photo Data: Sigma APO 70-200mm EX HSM, shot at 1/250 sec. at f/2.8

OUR WORLD

MICHAEL YAMASHITA SHOOTS THE WORLD WITH A SIGMA ZOOM

Suddenly, as if time had stopped, medieval streets appear beyond a field of rye. Captured for eternity, through the photographer's Sigma zoom, such scenes offer a fascinating glimpse of days gone by.

"This lens gives me the performance I depend on." Michael Yamashita

The Sigma APO 70-200 f/2.8 EX HSM lens delivers excellent, edge-to-edge image quality, even at wide-open aperture settings and throughout the zoom range. Balance and handling are perfectly stable as the length of the lens remains constant, even while zooming and focusing. And the hypersonic motor provides quiet, high-speed autofocus response. A fixed, non-rotating front ring makes polarizing filter use simple, and a detachable tripod mount is included as standard equipment. This 70-200mm zoom uses Sigma's dedicated 1.4X and 2.0X APO Teleconverters without sacrificing AF speed.

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A Need For A Warrior

When it comes to getting your images into the world, you may need some help

BY DEWITT JONES

I've written a lot about the inner artist. I've written about the inner judge, as well. Yet, upon reflection, I realize that there's a third member of the creativity triad—the warrior. We all like being the artist—photographing whatever moves us, looking for new connections and possibilities, reveling in beauty. Most of us have a pretty well-developed judge or critic as well. It's that part of us that sorts the wheat from the chaff, that helps us discern which photos are better than others, that tightens a composition or nails an exposure.

Most of us seem to have a fairly undeveloped warrior, at least when it comes to photography. Who is this warrior? The one who takes our photographs out into the world, who gets them seen, who gets them sold.

You take a great photograph. Then what? Well, something or nothing. Something happens because your warrior holds that image up and demands that it be looked at. Nothing happens if that same warrior lacks the skills or the energy or the passion to say, "Hey, check this out!" Our warrior is pivotal to our success.

How often have I had seminar participants approach me full of the desire to quit their jobs and become full-time photographers. When I start talking to them about marketing or business, however, their eyes begin to glaze over. That's not what they had in mind. That's "work," and somehow they hoped they just wouldn't have to do it in photography.

Sorry, it doesn't happen that way. All the successful photographers I know are also great marketers—and great warriors. There are millions of fine images in existence; thousands more being made everyday. If you want your photos to be the ones in the great celluloid pile that actually get purchased, you'll have to get your warrior in shape. You'll have to nurture your inner Attila.

As a professional, I keep my warrior as buff as possible. He's battle-scarred now, toughened by many difficult campaigns. But his eyes are still bright and he loves a new challenge. He asked me to share two of his secrets. I told him they were paradoxical, if not downright contradictory. He told me to share them with you anyway:

1. Don't hold onto your images too tightly; there are millions more where they came from.

2. Believe in yourself and your images, and be willing to fight to the death for them.

My warrior sometimes sounds more like a Zen master than a brawler, but let me tell you what I think he means.

We can't become so attached to our images that we're afraid to ever let them out into the world. We'll always have our own opinions about them, our favorites, our links to the process that brought each one into being. But our feelings may not bear any correlation to what the world thinks about them. I've had people fall in love with images I dislike; I've had folks fall asleep in front of images that have changed my life.

Your warrior has to listen closely to the world's opinion (that's your client talking), but not get emotionally wrapped up in it. If this part of you does, he or she will simply spend all of his or her time protecting your images (and your ego), rather than fighting for them.

(Cont'd on page 100)

SIGMA

OUR WORLD

Nature's Fantastic Creations Surpass Human Imagination - Discovery in a Malaysian Rain Forest

Kazuo Unno: Born 1947, Tokyo. Became a freelance photographer, specializing in insects, after studying entomology at Tokyo University of Agriculture and Industry; shoots natural science photos, both in his native Japan and in the rain forests of Asia and the Americas.

Photo Data: Sigma 105mm f/2.8 EX Macro, shot at 1/250 sec. at F11, using flash

KAZUO UNNO SHOOTS THE WORLD WITH A SIGMA LENS

Walking through the jungle, he sensed a slight movement and looked down to find a mantis, perfectly disguised as a dried leaf. Unno captured this wonder of nature on film through the eye of his Sigma Macro lens.

"I'm constantly inspired by this lens' remarkable definition." Kazuo Unno

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The Senses And Image-Making

If we stay open to all senses, we may find we see better

BY LISL DENNIS

"Our senses define the edge of consciousness, and because we are born explorers and questors after the unknown, we spend a lot of our lives pacing that windswept perimeter."
—Janet Ackerman, from *A Natural History of the Senses*

Wrapping a pink Pashmina shawl woven by Nepali women around my neck, I savor an evanescent whiff of wood smoke emitting from the cashmere. A gift from a friend just returned from a trek, I sink my nose in the smell woven into the shawl's warp and woof. Woody odor and the feel of the softest capra ibex goat wool against my face stimulate memory and imagination, giving rise to images of the exotic women and the room where the shawl was woven—excavating scenes and sensations from my own trekking experiences.

I agree with Rousseau who said, "Smell is the sense of memory and desire." Suddenly, I desire to review my photographs from those treks I've been on in ages past. I'm seduced by the notion of returning to Nepal for heightened sensual experiences and more aromatic imagery.

Smell, touch, taste, hearing: These four senses augment our image-making capabilities as travel photographers far beyond mere vision left to its own limited devices. I find that when I go out "looking" for pictures, I have a problem "seeing." Imagery can't be willed through the optical nerve. Why? Because vision isolated from smell, touch, taste and hearing becomes a handicapped physiological and intellectual process.

How do you see? All the formal creative and technical answers to this query are limited and formulaic. The answer is to allow all the senses to lead us to our imagery that transports us beyond formula—from sight to true vision informed and inspired by smell, touch, taste and hearing.

I often find it a challenge to "listen" to the full diapason of positive sensual input on my travels. Cultural disorientation, chaotic traffic, invasive vendors, deafening noise and extreme climates contribute, often collectively, to kicking my senses into survival mode. Stress, defensiveness, frustration and fatigue separate me from the culture and subdue the creative process. Not a good frame of mind for framing good pictures.

Not always easy, I strive to not react to the increasingly stressful travel environment on its own terms. I practice passing through the chaos and disorientation to a higher frequency of sensory impressions that reflects a particular sense of place, illustrated by the following:

Smell. In the Nice fruit and flower market, the aroma of rejected, overripe pears penetrated my nostrils from underneath the vendor's table. Lured to look down, I made an image redolent with

(Cont'd on page 100)

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You stroll through the vineyard as if in a dream. The setting sun casts long shadows over the ancient vine-covered hills as you watch the harvest workers fill their baskets to bursting with glistening Cabernet grapes.

Your lover plucks one from the vine and brings it to your lips. As you bite into its sweetness, anticipating the winetasting to come that night, a sun-browned worker passes you. He tips his hat and says,

"Hi, y'all."

You think, *huh?* And then it dawns on you, you must be in Texas.

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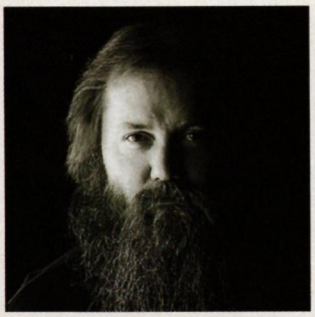
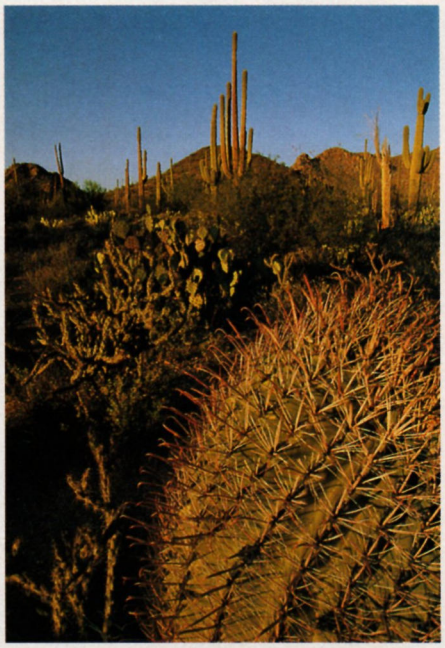


Nature Photographers' Meals

A road warrior's guide to photographing and dining at some hot locations

BY JOHN NETHERTON



It's common knowledge that most nature photographers, because of the significant amount of time they spend in the field, have developed strange eating habits and have discovered some unusual eateries along the back roads of America. Piles of Twinkies and Ding Dongs line the dash of my own vehicle, and Coca Colas crowd the cooler. (I still can't get used to RC Colas and Moon Pies, however, even though I'm a true Southerner.) So the traveling nature photographer, myself included, frequently has floorboards littered with receipts to be filed with the IRS at the end of the year, along with a scattering of Reese's Peanut Butter Cups, Tom's Peanuts and Cheetos wrappers.

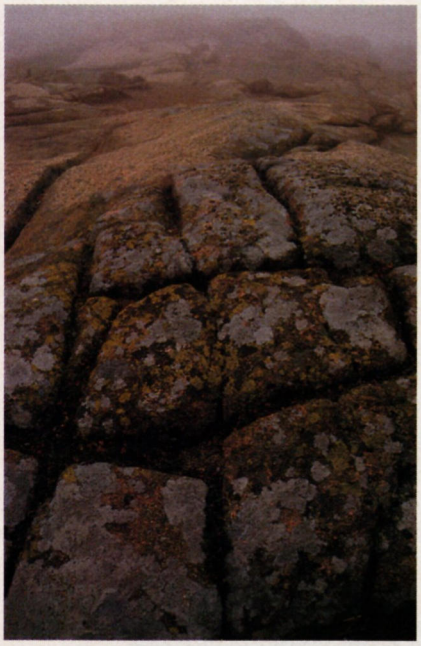
The etiquette of such photographic expeditions dictates that one must never open the driver's door and passenger door at the same time. Should one forget, the wind will invariably blast a dozen or so wrappers out of the vehicle and down the nearest mountain. While you're scrambling to retrieve them, they float just inches beyond your reach, finally alighting under nearby parked cars. A photographer crawling red-faced across gravel and asphalt always seems to amuse even the most solemn of bystanders.

Since nature photographers are usually out shooting at sunrise and sunset, midday is often the only time to secure a hot meal. Through my travels, I've located a number of special eateries close to national parks and wildlife refuges that I'd like to share with you, along with a few photo tips about the areas.

Fall Creek Falls in Mount Rainier National Park in Wash-

ington is just along the roadside, and it offers terrific opportunities for isolating sections of the falls with an 80-200mm lens. Using a slow shutter speed, I'm able to achieve the more ethereal, silky effect of the cascading water.

Just 20 minutes away from the falls is the town of Tatoosh, Wash., where Tatoosh's Texaco Food Mart serves barbecued kielbasa (Polish smoked sausage) on a stick and Cajun Joe fries. You can eat your meal here while tanking up with fuel for that long drive back up to Paradise Point.

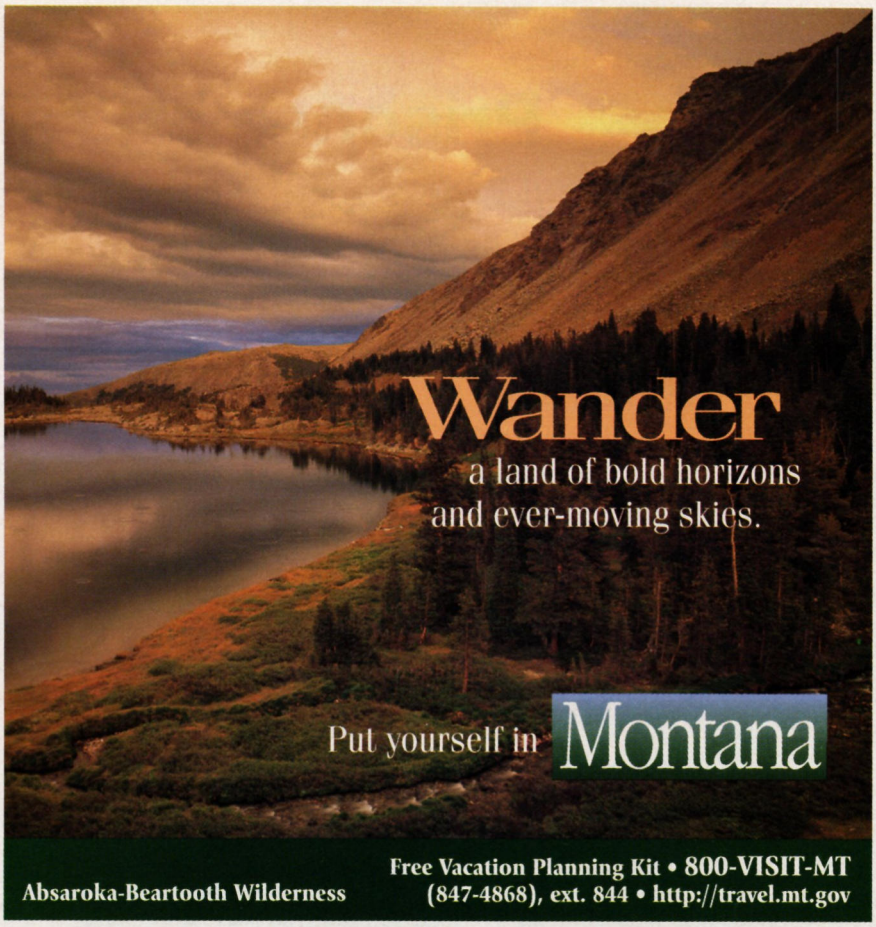


In Olympic National Park in northwest Washington, I've discovered several interesting locations. The Hoh Rain Forest, for example, offers photogenic moss-covered trees surrounded by thick ferns. Here, I've used my 20-35mm lens with a polarizer and found my exposures in the low light usually ranged anywhere from 15 to 30 seconds since I stopped the lens down to *f*/16 for maximum depth.

Along the roadside before entering Hoh is the Hard Rain Cafe, which serves not only great cheeseburgers, but also wonderful fried mushrooms. For visitors familiar with the giant banana slugs in the rain forest, the cafe also serves look-alike candy banana slugs on a stick.

On the way to the sea stacks along the coast in Olympic National Park is The Smoke House Restaurant, which serves the most delicious alder-smoked

(Cont'd on page 104)



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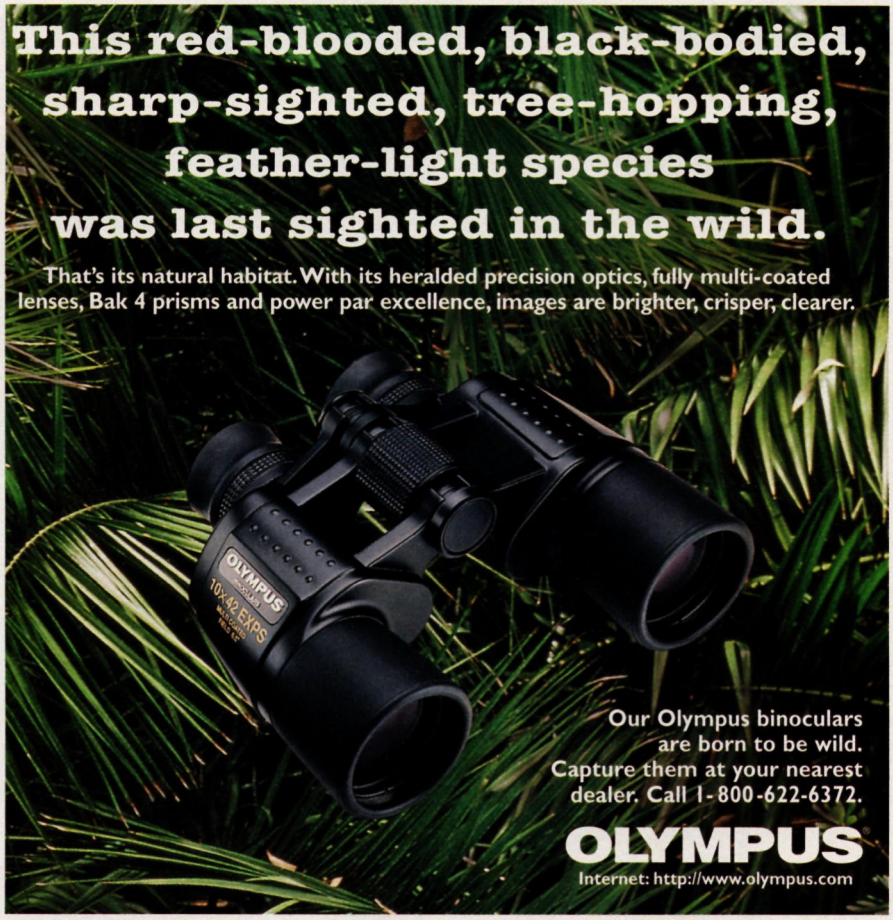

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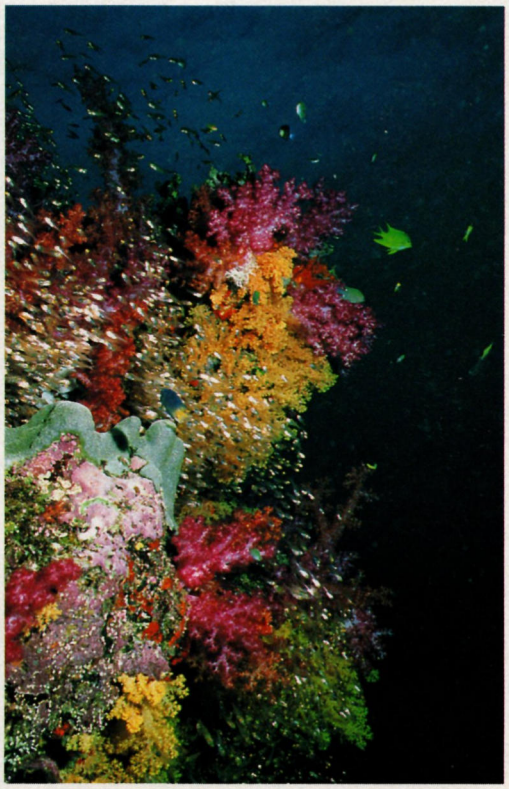
Prisoner In Paradise

If it looks good, shoot it. If it looks better, shoot it again.

BY GALEN ROWELL

I'm writing this month's Photo Adventure in the middle of a real one in the Fiji Islands. My assignment here at the Jean-Michel Cousteau Resort may not be a complete success. Barbara and I planned a leisurely week to shoot photographs amidst the understated elegance of the finest traditional accommodations imaginable set amidst wild natural beauty. The owners want to use our photos to illustrate how they've created a world-class resort in a tropical paradise that they believe can be preserved for eco-tourism with long-term environmental sustainability. Indeed, the resort appears to have changed the landscape less than the natural events of the last two days.

We're lying on the bed in our thatched-roof *bure*, warm and comfortable in shorts and tee shirts, but we certainly don't feel relaxed. Out-



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side, Tropical Cyclone Gavin is raging—what we call up north a hurricane. Black skies and blurry palm trees bending in the wind won't sell people on strolling the pristine beaches, scuba diving through schools of fish and vivid corals, reserving a private island for a day, hiking a rain forest trail or photographing fantastic landscapes and sunsets.

Though I've been taking the obvious shots, I'm lying here thinking that I've been a bit too casual. I've walked by many great scenes with turquoise waters, coral sands and lush vegetation believing that I had several days left to go back and work situations that grabbed my eye. In the leisure of those moments, I violated my own cardinal rule of adventure photography: *If it looks good, shoot it; if it looks better, shoot it again.*

On the other hand, we're lucky to be at one of the rare resorts that understands the needs of photographers. Most resorts cater to a different group. The old Chinese water torture is preferable to waking up to a full moon about to set in a rosy, predawn sky, only to discover that the double-paned window in your eighth floor room won't open more than 49mm, and that the sequence of events needed to put you in position for a clear view—elevator, distant parking, power lines, condos and gated community—negate any possibility of making a decent photograph. Room service generally starts 15 minutes after you needed to leave your room to catch the sunrise, and dinner service generally stops 15 minutes before you get back in from photographing the sunset.

Before dinner on our first evening here, I stepped out to photograph a fabulous sunset over Savusavu Bay. Total time from our *bure* to where I set my tripod on the beach was less than 30 seconds. When I went scuba diving, I borrowed a Nikonos with the latest TTL strobe. The dive shop also has its own E-6 lab to process slides. Thus, I was able to critique my own work before heading out to the most spectacular dive sites.

Photographing the vivid colors of Fijian coral, untouched by careless divers, gives me the same sort of joy I find in a remote mountain meadow filled with wildflowers. Hikes into a rain forest and through a local Fijian village give us the feeling that we're part of the local scene, rather than inside a Club Med bubble-pack from another world.

Now, the first cyclone to hit Fiji in several years has become central to our experience. I'm confined to shooting pictures that travel publications aren't going to use such as the huge brown waves and the resort chef from Southern California trying to surf them off the flooded pier. While we would have preferred to have chosen a different week, we're glad we came and especially glad we chose to stay after advance warning of the cyclone. None of the guests have had problems in these 20 impeccably built structures, designed over time by Fijians to best weather the big blows that come through every so often. Now the eye of the storm has passed.

Two guests who decided to leave early haven't been so lucky. They just called here to tell their friends how they escaped to the main island by charter flight only to find that all scheduled flights to the U.S. are grounded. They checked into a Western-style hotel, which has flooded and lost all power. Meanwhile, we're having great cyclone parties under the 30-foot ceilings of the main lodge after quiet days of reading and writing in our *bures*. When the winds die down, I'm planning to take a run a few miles down the beach with a light camera to check out the native village, talk to the locals and stretch my legs.

The resort was founded by Jacques Cousteau's son, Jean-Michel, executive vice president of the Cousteau Society for 15 years, as well as a recognized ocean environmentalist and diver in his own right. After his father's late-life remarriage to a mistress with a vengeance, Jean-Michel became disenfranchised from family enterprises. Sued by his senile father and caustic stepmother to take the Cousteau name off his resort, Jean-Michel asked just what name, other than his own, he should use.

A settlement agreed upon use of Jean-Michel Cousteau's full name on a property that represents his joint venture with the owners of Post Ranch Inn on the Big Sur Coast of central California. Fiji reservations are han-

(Cont'd on page 102)

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Visual Journeys

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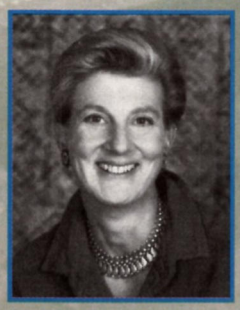
Journey Inward Bound with Lisl Dennis



Follow Lisl as she opens her creative passport to her signature graphic, color-intensive imagery. A contributing editor to *Outdoor Photographer* and author of *The Traveler's Eye, A Guide to Still and Video Travel Photography*, Lisl's morning program includes:

- Anatomy of creative vision
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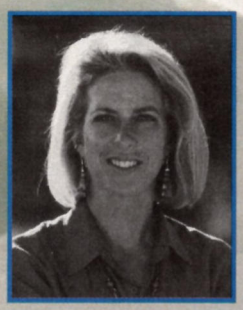
Journey Out of Bounds with Nevada Wier



Follow Nevada as she travels off the beaten track, photographing far away lands. A Fellow of the Explorer's Club, contributing editor to *Escape* magazine, international guide and author of *Adventure Travel Photography*, Nevada's afternoon program includes:

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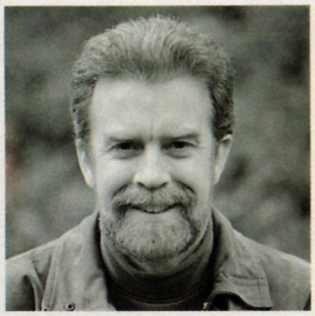

Options For Design

Compositions are best when you carefully examine *the space between*

BY WILLIAM NEILL

What makes one subject better than another? Does one rock have more character than another? I'm not sure that anyone has a definitive answer to these questions, but I know that I've always enjoyed the process of selection. This is a rather underemphasized skill in landscape photography: Should I photograph these leaves or those? That group of mountains and clouds or the ones behind me?

comes the photographic phase of the process. Is the light right? What lens do I use? How do I arrange the elements of my image within the camera's framing?

A vital part of this selection process is deciding on your camera's position. Exactly where do I stand? I've often seen photographers set up their cameras in one spot, make one photograph and move on. Sometimes this approach works, but most often it indicates a lack of attention to the subject and results in poor composition.

I look for the tree that says, "Here is an amazing tree," and I search especially for one that says, "Here is a tree that symbolizes all trees." Ultimately, as the late great photographer Minor White defined it, the most penetrating photographs reveal the essence of the subject "for what it is...and for what else it is."

Sensing this special spirit depends on trusting one's intuition and strongly connecting with the subject, empathizing with it if you will. But after identifying that singular subject, certainly the most difficult aspect, next

I know that I've always enjoyed the process of selection. This is a rather underemphasized skill in landscape photography: Should I photograph these leaves or those? That group of mountains and clouds or the ones behind me?

Some works of art are found in museums.

Others,

by walking along paths
or hiking trails,

hearing the roar

get louder

and louder

with every step.

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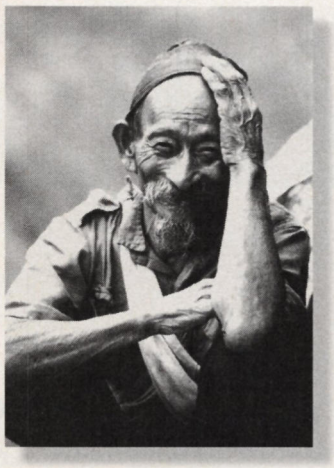

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"As a freelance photographer working for NATIONAL GEOGRAPHIC, LIFE, *and other leading international magazines, I stake my reputation on the lab I choose for E-6 processing, duplicate slides, inter-negatives and fine-art prints. After years of frustration with famous, big-city outfits, I now do everything with* SLIDEPRO. *Their rigorous quality control and friendly attention to my personal needs rank them amongst the best of the best...anywhere in the world."*
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You overcome this problem by asking yourself how you can arrange the objects in the frame to the best effect? This involves much time and shuffling to find the right spot to make the exposure. Footwork is fundamental! Should I move a little to the left, or does the design work better with the camera lowered a few inches?

For example, you're standing in front of a grove of trees, and what attracts you to the scene is the density of the trees. If you move to the right or left, the spaces between the trees change. You might stand in one spot and the composition looks fine, then you move to the left 10 inches and from there you can see more trees. Given your desire to convey "density," the change in position has improved the design of the image.

My photograph "Burnt Trees and Shadows on Snow" shows the need to pay attention to the spaces between. I was driving in my van when I spotted this group of trees, so I parked nearby. Instead of plowing through the three-foot-deep snow, I tightroped my way toward these trees, ski-less and snowshoe-less, on a packed-down cross-country ski track.

This "high-tech," yet practical technique led me to this composition! When I stepped off the tracks, I sank into the snow. I needed to set up on top of the tracks because this angle allowed me to see the separation between the shadows. From a lower angle, if I had set up down in the snow, the shadow lines merged together. Picture me perched on top of these narrow tracks trying to set my three tripod legs solidly on top of two narrow ski tracks!

There were so many options, in terms of spacing the trees and shadows, that I became immersed in the dance of design. I made some full-framed images, horizontal and vertical, with my 4x5 camera. I made some images with my 35mm camera aimed directly into the sun so that the shadows fell toward me.

All the while, I watched how the graphics in the frame were working. Each small move of my camera position made a big difference. The fact that the shadows continually changed as I photographed heightened my excitement and the challenge!

I spent at least an hour with these

burnt lodgepole pines. Somewhere during that time, I made some panoramic format versions that seemed to pare down the elements to the essentials. In the panoramic versions, the source of many of the shadows can't be seen, which leaves something to the viewer's imagination.

The colors in the image also effect its design. I took off my omnipresent warming filter so that the shadows would come out bluish on film. The contrast of black and blue lines is much different from the gray and black combination that would have resulted if I had left the filter on. Experience told me that the blue shadows would help convey the feeling of winter, and that they would separate out more strongly from the trees than gray shadows.

As I worked, I remembered that I have a tendency to space objects uniformly through an image, and often that works for me. Sometimes, however, this leads to images that look too controlled. To paraphrase the great photographer Edward Weston, "Always question preconceived notions, especially your own." With this thought in mind, I positioned my camera so that the lines of the trees nearly merged in places, creating some tension in the design. The blending of chaos and order, which is what I enjoyed about the scene, was achieved, and the magic of the scene comes through clearly, but not too perfectly.

Instead of overanalyzing each adjustment in composition I made while in the field, I simply tried as many options as I could imagine. After seeing the processed results, I could sort through my efforts. Happily, many of the variations worked well and, to this day, I oscillate between which one is my favorite. In the end, the panoramic versions were the strongest because of their extra measure of simplicity, and because of the rhythmic staccato effect of the lines across the long rectangle.

Your own time spent experimenting with image design will make your photographs stronger. Look for those *spaces between* compositionally, and the *spaces between* that define the essence of the subject—for what else it is! **OP**

William Neill's Web page address is www.WilliamNeill.com.

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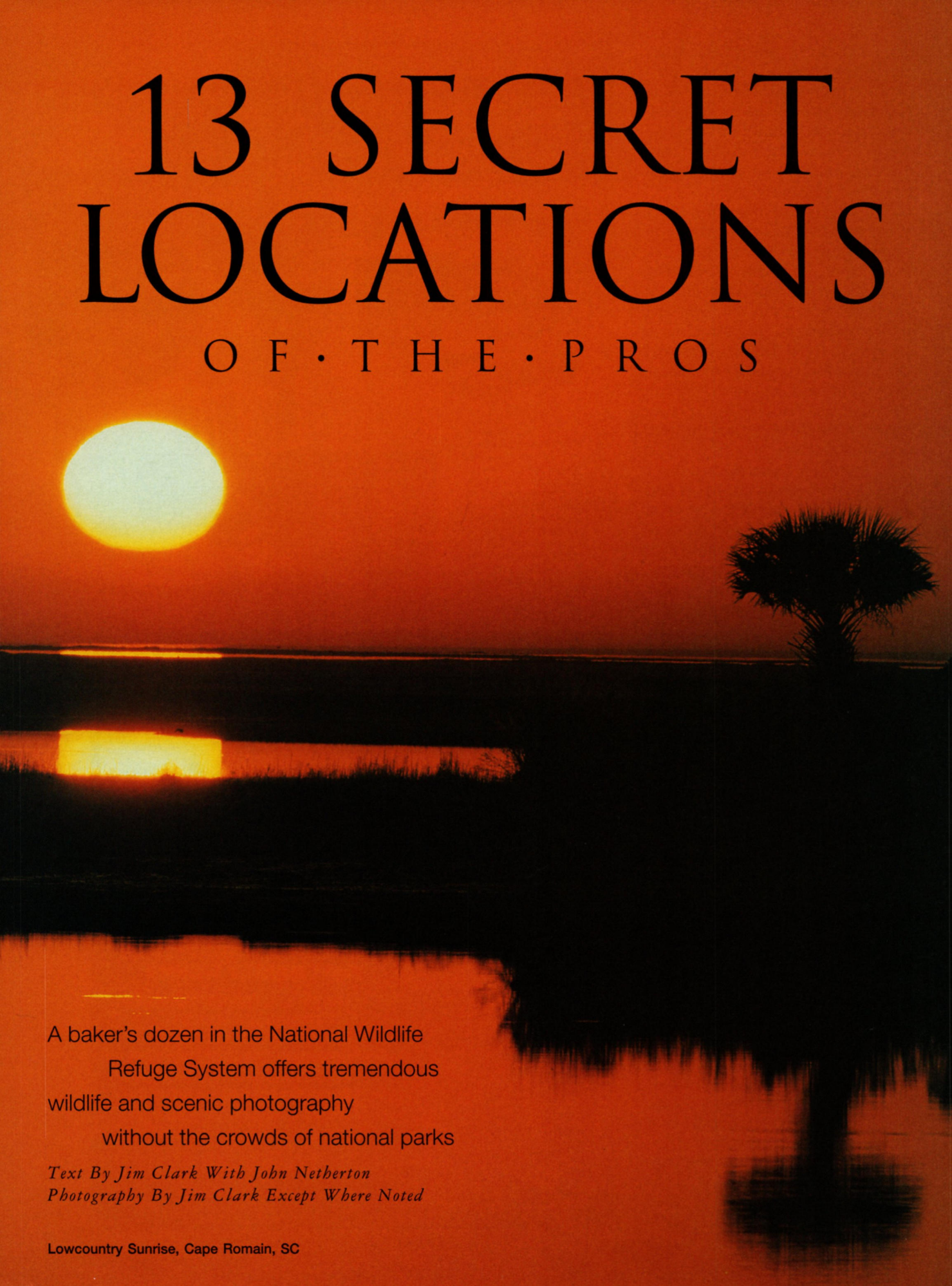
13 SECRET LOCATIONS

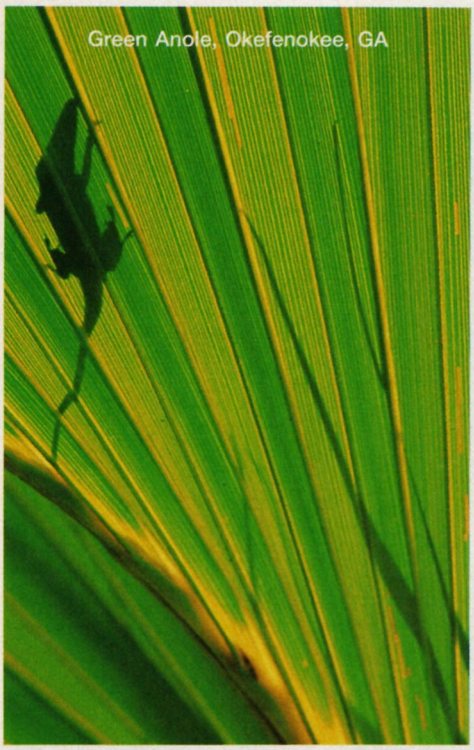
OF·THE·PROS



A baker's dozen in the National Wildlife Refuge System offers tremendous wildlife and scenic photography without the crowds of national parks

Text By Jim Clark With John Netherton
Photography By Jim Clark Except Where Noted

Lowcountry Sunrise, Cape Romain, SC

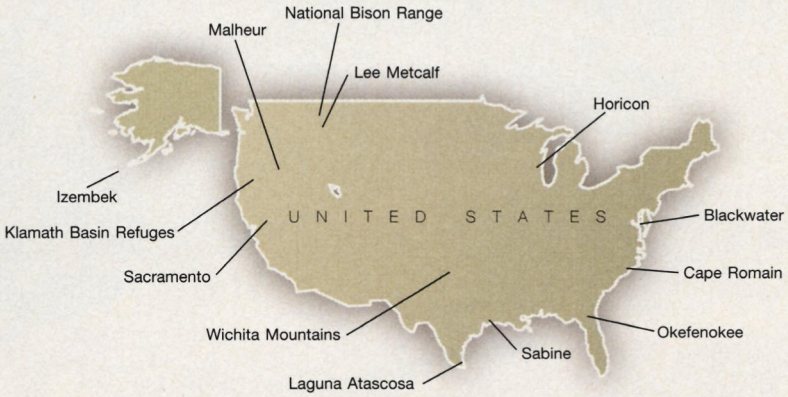

Green Anole, Okefenokee, GA

American Alligator, Cape Romain, SC

Great Egret, Sabine, LA

John Netherton

Great Blue Heron, Blackwater, MD



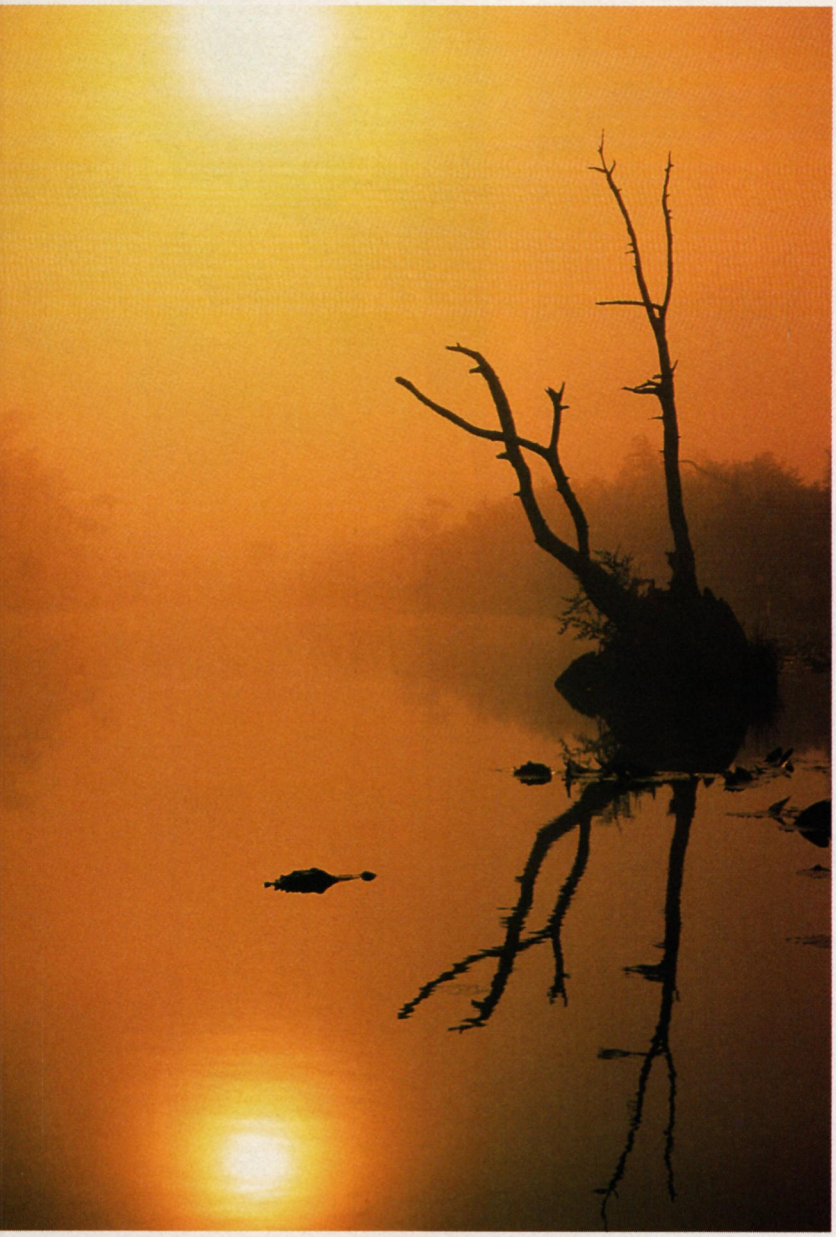
For nearly 100 years, the National Wildlife Refuge System has helped protect our wildlife heritage. Yet, this unique system of lands remains one of our nation's best-kept secrets. Most nature photographers, pro and amateur alike, have visited one or more national wildlife refuges, but we'd guess even most of them are unaware of the size and diversity of this unique system of public lands and the wonderful cast of wildlife characters that call these places home.

The system protects more than 90 million acres of wetlands, coastal beaches, prairies, swamps, tundra, deserts and forests on more than 510 units. At least one refuge occurs in every state and several U.S. territories, and there's probably at least one located near you.

Whether your photographic tendencies lean toward critters, flowers, landscapes or a combination of each, there's a refuge offering the subject of your choice. From a one-acre island

Canada Geese, Sacramento, CA

Palouse Prairie And Pine Tree, National Bison Range, MT



John Netherton

American Alligator, Okefenokee Swamp, GA

Bison, National Bison Range, MT

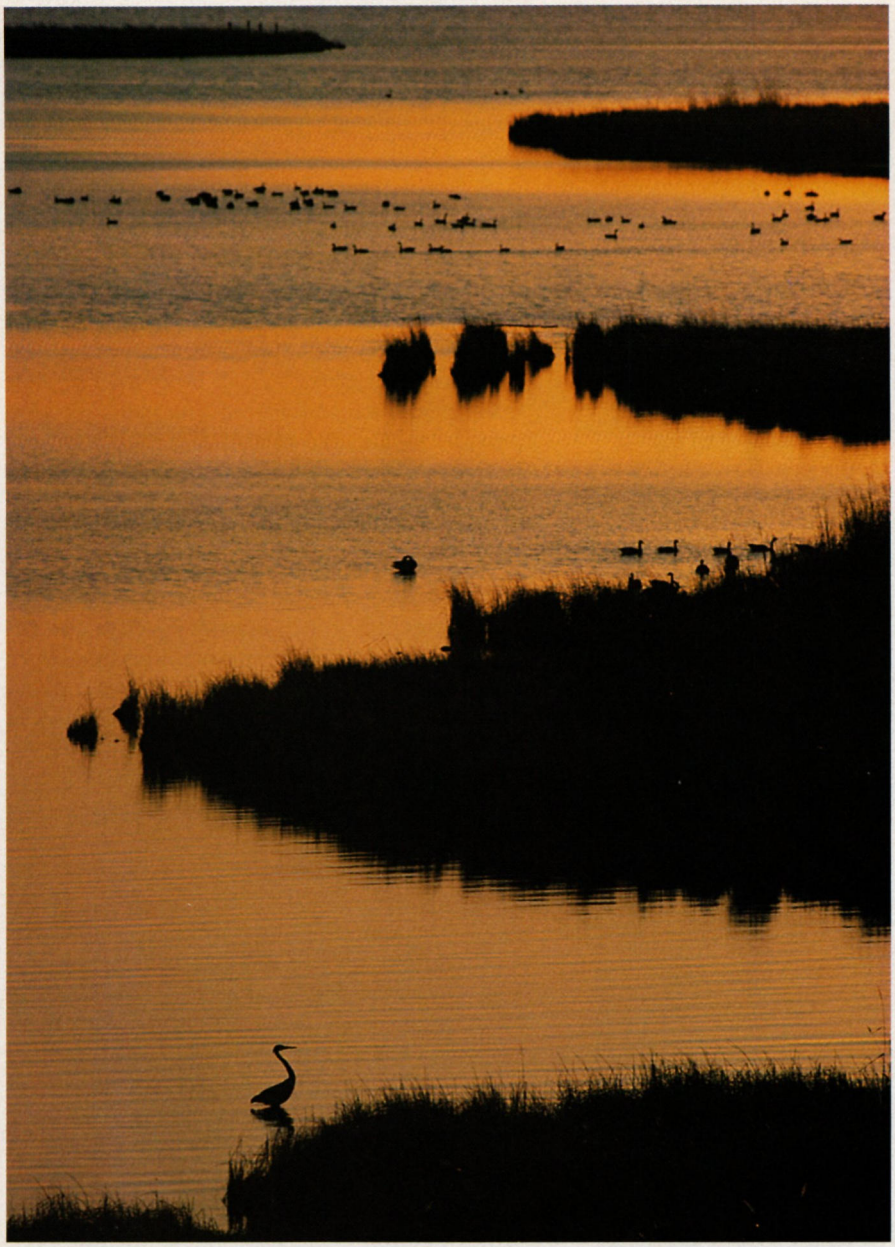
refuge in Minnesota to Alaska's magnificent 19-million-acre Arctic National Wildlife Refuge, these wild sanctuaries harbor an assortment of wildlife and habitats. The numbers are staggering: more than 700 species of birds, 220 mammals and 250 species of reptiles and amphibians. These wild places also protect hundreds of endangered or threatened plants and wildlife, including whooping crane, bald eagle, wood stork, Florida panther, Kemp Ridley's sea turtle, peregrine falcon and ocelot.

The system plays host to more than 28 million visitors each year, but this pales in comparison to the 270-plus million visitors that annually deluge our national parks. Most of these 28 million refuge visitors frequent only a dozen or so national wildlife refuges. Yet, with a few exceptions, most national wildlife refuges are open to the public. Many refuges have hiking and nature trails, auto-tour routes, canoeable waterways, observation towers and even photo blinds. Considering that refuges are first and foremost for wildlife, certain portions of the refuge may be closed to minimize disturbance to nesting or feeding sites, though special-use permits may at times be granted for access to these areas.

Most nature photographers are familiar with the gems of the system: the wading birds at Ding Darling in Florida; the coastal landscapes and wildlife of Chincoteague in Virginia; the shorebird migration at Edwin B. Forsythe in New Jersey; the herds of wintering elk at National Elk in Wyoming; or the evening flights of snow geese and sandhill cranes at Bosque del Apache in New Mexico. But there are hundreds of other refuges chock-full of natural treasures waiting to be captured on film. Listed below are just a handful of national wildlife refuges offering excellent nature photography opportunities.

NATIONAL BISON RANGE

1 A day spent at the National Bison Range transports the visitor back to a time when bison ruled the open prairies. Located in northwestern Montana and home to more than 500 bison, this 19,000-acre wildlife refuge is also a great location for photographing other big game animals, including bighorn sheep, pronghorn, elk and mule and white-tailed deer. What really makes this refuge special for nature photographers is the unique assemblage of plants and animals comprising the refuge's Palouse Prairie, one of the rarest ecosystems in North America today. Mountain bluebirds, blue grouse, Columbian ground squirrels, coyotes, badgers, golden eagles, short-eared owls and a multitude of other species, including prairie wildflowers, can be photographed here.



Blackwater, MD

John Netherton

Roseate Spoonbill Chicks, Sabine, LA

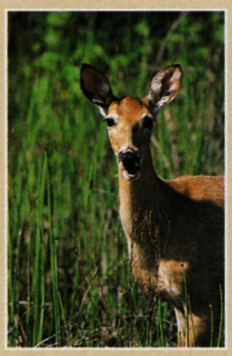
The refuge's 19-mile auto-tour route takes the visitor on a winding tour up and over Red Sleep Mountain, offering stunning views of the Mission Mountains and Flathead Valley.

Quick Tip: *Bison are rather dark creatures, so be sure to compensate for this when determining your exposure. Spot-meter on the bison and decrease your exposure by at least one stop.*

SABINE

Covering more than 142,000 acres in southwestern Louisiana, Sabine National Wildlife Refuge is the largest wintering waterfowl refuge on the Gulf Coast. The refuge lies at the terminus of both the Central and Mississippi flyways, making it an outstanding location for photographing waterfowl, especially snow geese. The best place to photograph snow geese in winter is along Highway 27, just north of the refuge headquarters. Of course, the best way to see this refuge is by boat or canoe—Sabine has over 150 miles of canals, bayous and waterways.

The refuge has an outstanding nature trail located just four miles south of the refuge headquarters on Highway 27. Marsh Trail, a 1½-mile boardwalk, which includes an observation tower, leads visitors into the heart of a coastal salt marsh. A variety of wading birds can be photographed here, including the resplendent roseate spoonbill and the diminutive least bittern. If you like alligators, Sabine offers about 9000 to



Resources

For additional information about the refuge system, check out the following:

➜ ***Guide to the National Wildlife Refuges,*** by Laura and William Riley, describes over 200 refuges, including wildlife and their seasonal occurrences, directions to the refuge, best times to visit, local lodging accommodations, weather and points of nearby interest. Available in most bookstores.

➜ **Falcon Press** publishes state wildlife viewing guides for about 30 states, which are good information sources about national wildlife refuges. **Contact:** Falcon Press, (800) 582-2665.

➜ The U.S. Fish and Wildlife Service brochure, ***A Visitor's Guide to National Wildlife Refuges,*** includes a refuge system map and a listing of addresses for those refuges with public access. To receive a copy, write to: U.S. Fish and Wildlife Service, Publications Unit, 4401 N. Fairfax Dr., MS. 130 Webb, Arlington, VA 22203. Visit the refuge system's home page at http://blue goose.arw.r9.fws.gov/.

choose from, and the boardwalk is a great place for getting up close and personal to these reptiles.

CAPE ROMAIN

3 Stretching for 22 miles along the South Carolina coast, Cape Romain National Wildlife Refuge protects more than 60,000 acres of coastal beaches, bays, salt and freshwater marshes and maritime forest. The prime destination for photographing this coastal paradise is Bull Island, a 5000-acre coastal barrier island that harbors an unbelievable diversity and concentration of bird species—more than 270 species are listed in the refuge's latest bird list. Accessible only by boat, Bull Island has 16 miles of roads, six miles of beach and a two-mile hiking trail. The island is noted for its alligators, wading birds and shorebirds and, in spring, millions of migrating songbirds use the island as a way station before departing to their northern breeding grounds. Call the refuge to find out about making boating arrangements to the island.

SACRAMENTO

4 From September to January, this refuge is home to hundreds of thousands of ducks, geese and other waterbirds. Considered the most important wintering area for waterfowl in the Pacific Flyway, Sacramento has become one of the top locations in the refuge system for wildlife photography. The refuge's wetlands, managed to emulate seasonal fluctuations in water levels, provide habitat for not only waterfowl, but for an assortment of shorebirds and wading birds, too. The number of waterfowl wintering on and near the refuge is staggering: over 500,000 geese, including Canada, snow, white-fronted and Ross', plus more than one million ducks, including half the continent's pintail population. The optimal time for photographing the waterfowl and other wetland birds is between October 1 and March 1. The refuge has a six-mile auto-tour route, hiking trail and two photo blinds available on a first-come, first-served basis.

Quick Tip: *When photographing waterfowl in flight, pan with the birds, leaving some space in front of the bird or flock. Be sure to follow through after you've pressed the shutter.*

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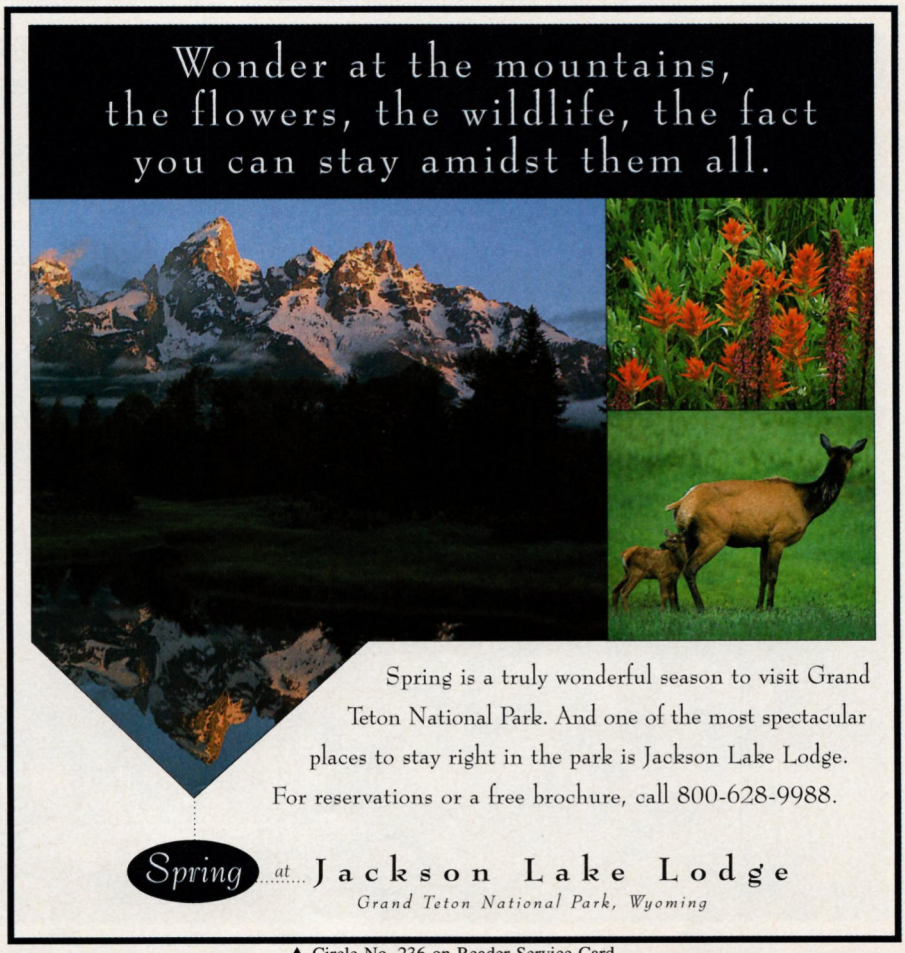

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Secret Locations

OKEFENOKEE

5 The mysterious and beautiful cypress swamps of the great Okefenokee Swamp presents a delightful challenge for nature photographers. Located in southeastern Georgia and covering more than 360,000 acres, Okefenokee is the largest national wildlife refuge east of the Mississippi. From alligators to orchids to carnivorous sundews and pitcher plants, Okefenokee yields its secrets to anyone willing to meet the swamp on its own terms.

The refuge headquarters office is located at the east entrance, near Folkston. From here you can take Swamp Island Drive, a 4½-mile tour loop that winds through dense growths of palmetto and pine. The drive also has a ¾-mile boardwalk that weaves through swamp, open prairie and ponds. This is a good place to photograph alligators, dragonflies and marsh plants, including pitcher plants (and it's a good place to hear pig frogs). At the end of the boardwalk, a 30-foot observation tower provides a great view of Seagrove Lake and Chesser Prairie. Early morning is the time to hike the boardwalk, before other visitors arrive, creating the much dreaded "vibrating" boardwalk.

The west entrance, near Fargo, includes Stephen C. Foster State Park, which is located inside the refuge and on the 80-acre Jones Island. A canoe is great here—you can rent them and flat-bottom boats to explore the swamp on your own and at your own pace.

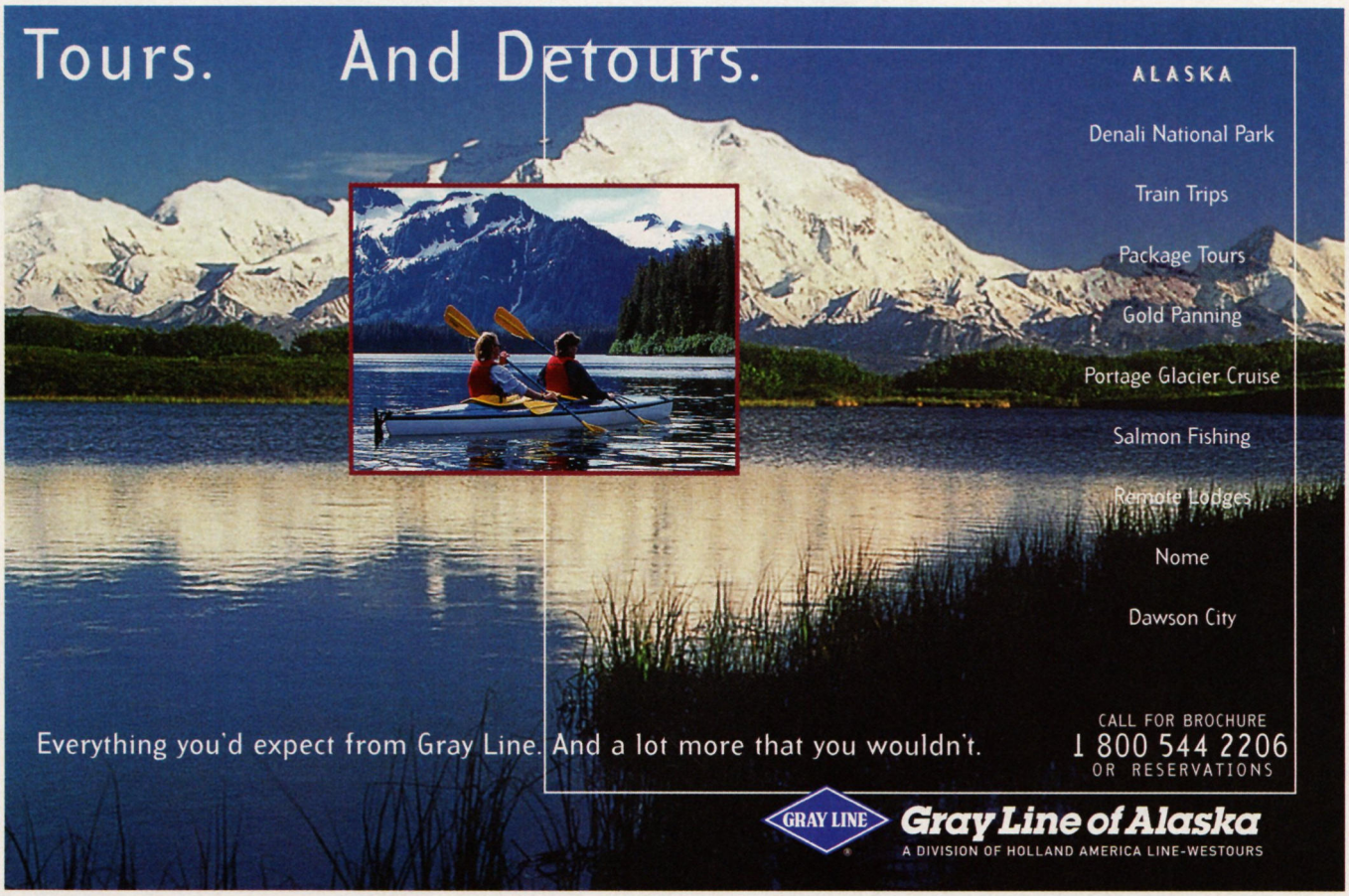
BLACKWATER

6 Located approximately 10 miles south of Cambridge, Md., Blackwater's more than 16,000 acres include fresh and saltwater marsh, croplands, woodlands and old fields. Blackwater is a great location for photographing Canada and snow geese and a host of other waterfowl, including tundra swans, northern pintails, mallards, black ducks and green-winged teal. The time for photographing waterfowl is from mid-October to late March. At day's end, you can get fantastic sunset images of flocks of geese winging back to the safety of the marsh. In spring, Blackwater becomes busy with a host of wading birds, shorebirds and songbirds. Blackwater is also one of the top places in the mid-Atlantic to photograph the American bald eagle.

Quick Tip: *Instead of always using a super-telephoto lens for photographing wildlife, consider taking environmental portraits of wildlife in their surroundings. A telephoto zoom such as an 80-200mm works well for this.*

LAGUNA ATASCOSA

7 Located along the southern coast of Texas, Laguna Atascosa National Wildlife Refuge is a place of unique and striking beauty. Home to the endangered ocelot and jaguarundi, Laguna Atascosa is in the transition zone between the tropical and temperate biotic communities and, thus, offers outstanding opportunities to photograph many different species of wildlife, especially birds. The refuge provides habitat for more than 390 species of birds, including such specialities as the black-



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bellied whistling duck, green jay, chachalaca, great kiskadee, roadrunner and Couch's kingbird. More than 80 percent of the world's redhead duck population winters here. The refuge includes 25 miles of roads and trails, with two auto-tour routes and six walking trails.

8 LEE METCALF

Nestled in Montana's scenic Bitterroot Valley and surrounded by the towering summits of the Sapphire Mountains to the east and the Bitterroot Mountains to the west, the Lee Metcalf National Wildlife Refuge is one of the refuge system's most scenic spots. Although small in comparison to other refuges in the system, Lee Metcalf's 2800 acres is chock-full of nature photography opportunities. This refuge is one of the best locations in the west to photograph yellow-headed blackbirds, ruddy ducks, ospreys and ring-necked pheasants. The county road that traverses the southern portion of the refuge is great for photographing from your vehicle.

9 HORICON

Experiencing an autumn sunset over the marshes at Horicon National Wildlife Refuge in Wisconsin is one of those experiences in a nature photographer's life that will be forever etched not only on his or her film, but in his or her heart. With Canada geese peaking at just over 200,000 on the refuge's wetlands in autumn, Horicon is the place to photograph flocks of these graceful aerial artists silhouetted against the evening's blood-red sky. Still, Horicon's value for nature photographers isn't just the fall concentration of Canada geese, but also the tremendous opportunities throughout the year to photograph the plants, animals and landscapes of this unique cattail marsh ecosystem.

10 WICHITA MOUNTAINS

With herds of bison, bustling prairie dog towns and colorful displays of spring wildflowers, the 60,000-acre Wichita Mountains National Wildlife Refuge in southwestern Oklahoma is a treasure trove for nature photographers. Along with the 500 bison that roam the rolling hills and grasslands of this refuge are herds of longhorn cattle, elk and white-tailed deer. Rising above the valley are mountains of granite, which at one time were much higher than their present-day elevation of 1000 feet. The massive granite outcroppings along the slopes of these mountains are great places to find and photograph collared lizards. Perched on fence rows along the refuge's road system are scissor-tailed flycatchers, always a ready model for nature photographers. With more than 35 miles of highway and 15 miles of hiking trails, nature photographers will have little trouble photographing the true nature of America's heartland.

11 MALHEUR

When talking numbers and diversity of birds, Malheur National Wildlife Refuge in southeastern Oregon is hard to beat. Malheur's 185,000 acres of marshes, meadows, shallow lakes and uplands of sagebrush and juniper provide

(Cont'd on page 105)

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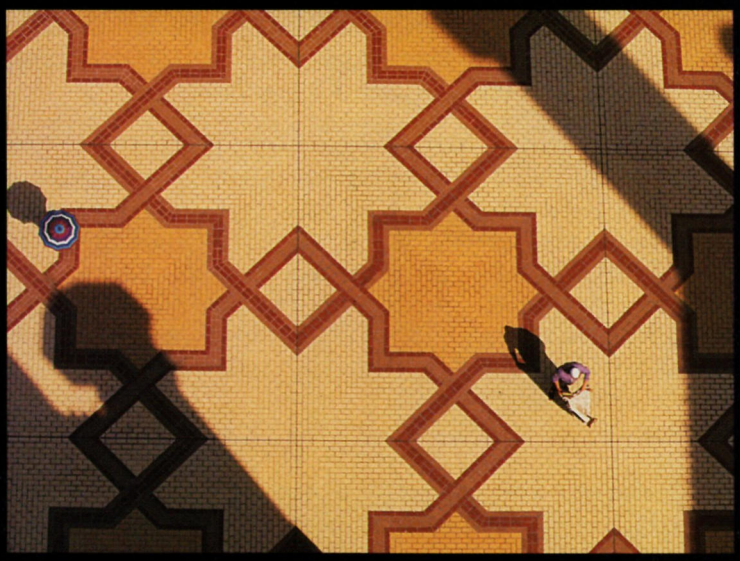


R. Ian Lloyd makes people, in all their diversity, the common subject matter of his travel work. His methods for success can be applied to anywhere.

North America is scenery. Africa is wildlife. Europe is history. And Asia is people. Landscapes of people. Swarms of people. Timeless faces of people. In some places, different dialects and dress overlapping in village markets or sharing a country the size of Long Island. Every sunrise, monks collect alms; the faithful of Islam are called to prayer. Every morning, flower, vegetable or fish markets become colorful hives of commerce. Every day, at some place, there's a celebration or a festival of religious or ethnic significance. Even in

PEOPLE &

PLACES

By Steve Werner
Photography By
R. Ian Lloyd

the most air-conditioned, remodeled and regulated city like Singapore, a curious and persistent photographer can find the traditional Asia underneath the skyscrapers and modern malls of imported food and fashion franchises.

It's in Singapore that R. Ian Lloyd has centered himself as a professional travel and commercial photographer for the last 17 years. He knows every back street and market, the date of every festival or the best high-rise views of the downtown lights. He can mingle and converse with all manner and station of people. He has photographed street merchants for travel magazines and the prime minister for newsweeklies. He shoots for commercial clients and for his own files. He publishes big, beautiful picture books on Singapore (of course), Brunei, Nepal, Malaysia, you name it. He's the local agent for foreign photo stock agencies and promotes his own stock worldwide. It shouldn't have been surprising that the *Silver Kris* in-flight magazine at my Singapore Airlines seat contained two articles illustrated with R. Ian Lloyd photographs. Where photography is concerned, he is Asia.

On a quiet Sunday morning in an art and restaurant community of restored colonial buildings, we met at his office to talk about the most obvious subject: how to photograph people. While the bulk of his experience has been in

PEOPLE PERSPECTIVE (previous pages): In Bangkok, a monk at the feet of a massive golden Buddha comments on the relative importance of man compared to the lofty objectives of his faith; The same can be said for the tiled forecourt of Omar Ali Saifuddien Mosque, Brunei Darussalam; Patience paid off waiting for the perfect passerby to walk past a graffitied wall in Denpassar, Bali.

SHOPPING FOR SHOTS (these pages): Lloyd favors the bustle of markets where wares are attractively displayed (a Zamboanga shell fisherman, Philippines, or a woman selling puppets, Jakarta) and the people subjects are conditioned to throngs of shoppers (a rice merchant in Hong Kong).

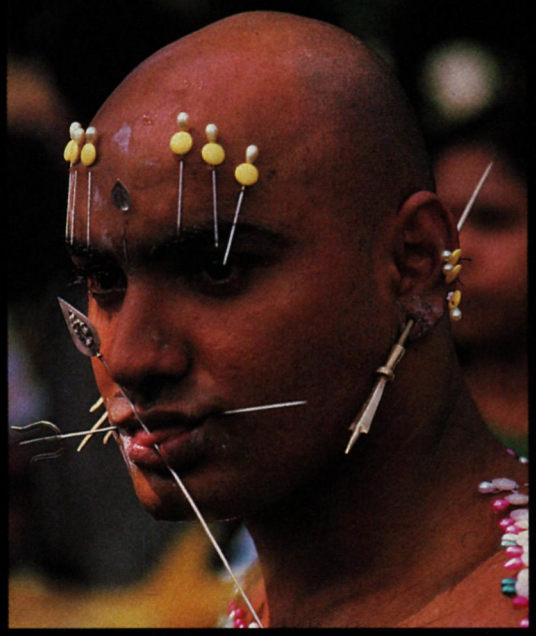
Asia, New Zealand to India, Indonesia to China, we agreed that the techniques for gathering pictures of local people are the same all over the world. People are people.

***OUTDOOR PHOTOGRAPHER:** In our experience, the people of Asia seem to be relatively receptive to having their picture taken. For example, in some Himalayan regions, friendly Buddhist people will actually ask to have their pictures taken without expectation of remuneration. This is in contrast to some other regions in the world where people can be quite annoyed or offended by the tourist camera.*

R. Ian Lloyd: Asia isn't always as easy as that but, yes, in certain countries like Sri Lanka, people want you to take their picture all the time. On one trip there, I was attracted by a couple of people standing against a wonderful house, and I thought, "Oh, this would be great." So, I asked them if I could take their picture.

I think that's important to do, to be direct. If you're going to take their picture, be polite and ask permission. You don't have to do it in their language. You can do it in sign language: Indicate your camera and smile. As a photographer friend of mine says, "It's a lot of shucking and jiving."

I stood back to compose and four more people stepped into the picture; then six more came out of the house



FESTIVAL SERENDIPITY: ***Celebrations in Asia seem to take place almost daily and provide the opportunity to photograph people in their traditional dress or capture the unexpected. Taipei students costumed in bright bouquet colors march at the Double Tens National Day and play to the camera; A participant at a Hindu Thaipusam religious festival in Singapore pierces his lips and cheeks with needles that cause no bleeding if the devotee is truly committed; On the occasion of Singapore's 25th Anniversary Jubilee, a mosaic in motion is formed by women in green making waves with blue banners.***
ALL IMAGES: Canon EOS-1, EF Canon 20-35mm *f*/2.8L and EF Canon 80-200mm *f*/2.8

and joined the group; then 10 more. Soon, I'm using a wide-angle lens to include some 25 people who want to be in this picture, and they've obscured the beautiful house that first attracted my attention.

Conversely, Hong Kong, where I photographed the rice merchant [page 49], is also the kind of place where ladies will throw things at you. The rickshaw men in front of the ferry terminal make their money by being photographed as well as by giving rides, so they can be very aggressive if they see you with a camera around your neck.

In Singapore, there are some Chinese women who wear red hats and do a lot of construction work. Their whole culture is not camera-friendly. But, as a person living in Singapore, I need to photograph them, so I keep my distance with a long lens.

Places that I don't like photographing are those where there are a lot of tourists and the locals have become jaded by a number of bad experiences with insensitive, indiscreet tourists.

There's no blanket rule as to how people will react. Consider what your reaction would be if some stranger was to barge into your church with a camera or take pictures of your children at a shopping mall. Asians are no different. You need to temper the situation by showing interest in them. I know I look like a tourist and I try

to play that to my advantage. I show a genuine interest in their culture, and people are flattered.

OP: When we travel, we all miss photo opportunities—a fleeting scene, a person's curious behavior—but are either too inhibited or rushed to attempt to recreate the situation. As a professional, there must be times when you've asked people to pose or "take two" to recreate one of those special moments.

Lloyd: Actually, I don't make it a practice. If it looks like I've asked people to pose, then I've actually failed. The rice merchant was standing there just like that reading his paper. I entered his shop and he looked up at me and then looked back at his paper, ambivalent to my presence even though I went to the extra effort to use a bounce flash pointed at a wall, which was 45 degrees to the subject for more natural lighting. If the flash is obvious, I've failed also.

Generally, I'm looking all the time, seeing things and situations that could happen and waiting for the right opportunity. One example was finding this colorful wall and waiting for the right situation to unfold [pages 46-47]. A lot of people walked past that wall; it took me about an hour before the woman came along with something on her head and happened to turn around. I didn't say anything to her—

the picture was just a product of patience and luck. I have probably three rolls of this wall, and this is the only shot that works.

In Brunei [page 46], where I'm shooting down from the top of a mosque to a tiled floor below, other people walked by, and the shots were passable. Then this man and someone with an umbrella entered the scene at just the right point and where it worked.

OP: Do you feel you get a better photo when people don't pose, that happenstance produces better shots than you can choreograph yourself?

Lloyd: Underneath, I'm a photojournalist. You start posing people and they start doing what you tell them to do. My intention is to mirror everyday life. I do commercial work as well, and what I endeavor to bring to the jobs that I do for travel magazines and business clients is to recreate the kinds of movements, poses and things that people do in their everyday life so that the picture appears natural. Everything has to come from real life.

I try to be absolutely silent, to not stand out—maybe impossible to do in a lot of ways. I don't wear a photojournalist vest or Brooks Brothers clothes. You try to blend in as much as possible. I'm always interested in places like markets where people are absorbed in their daily lives. A fish seller will be bargaining so intently with a buyer that you can stand right beside them through a 15-minute transaction and they will ignore you because selling that fish is actually more important than this funny Westerner who's standing nearby. If you move in too quick, people respond to you and you see it in the pictures.

The ideal is to be in position, work out the lighting, work out your equipment, work out the time of day, so you can be ready to capitalize when things happen. In much of Asia, it's more important that you work early in the morning and late in the afternoon, than it is in North America, both for photogenic light and avoiding tropical heat.

OP: So, you may rely on spontaneity, but just as in business, you can contribute to the making of your own luck.

Lloyd: You're doing a lot of preconceiving or preplanning based on experience. I've been living here 17 years now. When I go to Bali, I know an awful lot about the place, the culture, the light. I know what I should be looking for, so I have an advantage—and I think all photographers can improve their advantage instead of just going out at 10:00 in the morning, wandering around and saying, "Okay, let photos present themselves."

First, read to know what the culture is all about. Know the difference between Muslim, Buddhist or Hindu; it will mean a lot to your picture-gathering situations in terms of festivals and how people respond to you. Know what kind of opportunities to expect as people carry out daily activities that will present picture opportunities.

For instance, in a Buddhist society, if you get up at dawn, you're probably going to see monks making their morning alms rounds. When I was in Burma [Myanmar] recently, I knew that would happen and was ready. The other people I was traveling with were all asleep.

I look at my life as setting up serendipity, putting myself in a position where the serendipity can happen.

OP: Serendipity isn't a word that one hears used often, except in the presence of photographers.

Lloyd: As a professional, I'm asked to go somewhere and produce great photography, often for magazine clients from halfway around the world who don't necessarily understand what the local conditions are. The assignment may be for two days or two weeks but, in the end, when I send the film back—oftentimes without seeing it before it's processed—they expect "stunning." Not just good, but "stunning." If it's not, I won't get a job from them next time. So everything that could come between me and a stunning photograph—like the weather doesn't cooperate or my plane wasn't on time—nobody will hear any of those excuses.

OP: It has been said that when you take a photo in Asia, some people believe you've taken their souls.

Lloyd: That's a very good thing to remember. In actual fact, photographing is a taking situation. You walk in as a tourist, step in front of somebody who has no idea who you are and press the shutter button. They instinctively react as though you're taking something from them. You may not be stealing their soul, but you're taking their image. So, if you can reduce that feeling of taking and replace it with a feeling of interaction, where you're giving something back—something as simple as a smile, an interest in their life, their home, the fruit they're selling (it doesn't mean you have to buy their fruit, or give them money; I don't encourage that at all)—you won't be perceived as a picture-taker, but rather someone with whom your subject is having a conversation. Only a small part of that conversation involves recording it on film.

There's a problem with a camera. It can get between you and other people. Sometimes the first thing to do in a one-to-one situation is to refrain from putting your camera to your eye.

Older ladies are popular subjects with tourists because they're generally the ones in a culture who perpetuate colorful traditional dress. But, those older ladies, who were brought up in a society that has some belief about a photograph taking something from them, be it a soul or whatever—with them I'm always respectful and cautious.

OP: We've seen people exhibit aggravation or embarrassment if they're performing some menial task, say sweeping streets or carrying an oversized bundle of sticks on their back, and they sense themselves being considered a curiosity.

Lloyd: If you're holding a camera and lens that's worth 10 years of their salary—maybe just the lens alone is worth that much—and you've done no preparation, you could be misinterpreted. Remember, we're the ones who are intellectualizing this. This is a street sweeper who sees someone, a man from Mars, who's pointing something at him. He may be aware that it's a recording device, but ultimately is annoyed because you're intruding in his life. It's like staring. Staring in Asia is a serious matter. People start fights because they were stared at. As a photographer, you're always staring.

OP: What about photographing those activities that you know are illegal, or photographing in places where taking pictures isn't allowed?

Lloyd: In the Caribbean and Indonesia, for example, where cock fighting

(Cont'd on page 82)

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Print Palette

The Agfa print films offer crisp, vibrant colors and wide exposure latitude, making them top-notch films for outdoor photography

Text And Photography By B. Moose Peterson

Many are still getting over the shock that Agfa has great reversal film. Well, hold onto your cable releases because you're about to learn about Agfa's great professional negative films. Now, they're not great just because I say so, but because of the quality they deliver any photographer using them. Deciding on which film and for what application is a very personal thing, just as is buying a camera or lens. And just as with buying those tools, you should look at the merits of a film before selecting the one for your camera bag.

Agfa produces five different types of professional color negative film: Portrait 160, Ultra 50 and three in the Optima Series—100, 200 and 400. I personally use the Optima 100 because of the quality it delivers along with its versatility. You can learn what I look for in a film in "Photographer's Palette" in the November 1997 issue of *Outdoor Photographer*. Here, I'll present to you some information to help you decide which Agfa professional negative film best preserves your passions on film.

The Optima Line

Agfa states in its pro film tech book: "The Optima line—simply optimum." I'd have to agree that this line of professional negative film truly provides the outdoor photographer with a marvelous range of tools and quality to cover any aspect of photography. Of the three choices from which to choose, I hope to help you narrow down which is the right one for your photographic application.

There are shared inherent qualities in the Optima 100, 200 and 400 films that make them a standout. The first and foremost for me is their crisp whites and rich blacks. As I've written previously, this is our mental benchmark from which we judge and accept all other colors.

These films also have clean colors along with those pure whites. The words "garish," "out of this world" and "far out" aren't said about the colors these films reproduce. The

green you see through your viewfinder is what the film records, along with the reds, blues, yellows and the rest of the rainbow.

Faithful color rendition isn't only important to your success in communicating what you see to others, but also for the person in the lab printing from your negative (and those working with the images digitally).

The Optima line of negative films captures the most subtle of colors along with the rich, vibrant colors. When you think of the colors Mother Nature lays at our feet, having a film capable of capturing what you see is vital. The neutral-tone characteristic of the Optima line delivers just that. These quality traits are key to outdoor photography.

Color negative films are well-known for their incredibly wide exposure latitude. What's referred to as "forgiving of exposure errors"—the ability to underexpose and overexpose these films—is one of their great strengths. For example, you can shoot Optima 100 and overexpose it by two stops or underexpose it by two stops and still end up with a negative capable of creating a beautiful print. Believe it or not, the Optima 200 and 400 have a slightly greater exposure latitude of +3 and -2 stops. This is incredible when you consider Agfachrome RSX 100 reversal film has about a ⅓-stop either way. (Just as a point of interest, I prefer shooting Optima 100 at ISO 125, which is what was done for the photo accompanying this article.)

Portrait And Ultra

The other two Agfa professional color negative films, Portrait 160 and Ultra 50, may not seem like they're really for the outdoor photographer, but don't let their names steer you wrong. Both of these films have unique characteristics that just might fit your photographic needs to a tee. In fact, the Ultra 50 has been called the "Velvia of the color negative films." Both of these films share the same inherent qualities of the Optima line of clean whites and colors, but they bring to the photographer a couple of unique qualities of which you should be aware.

The Portrait 160 color negative film is designed, as its name suggests, for portraits. This is because it produces excellent flesh tones. Why is that important to the wildlife photographer? The ability to render great flesh tones has to do with the film's inherent low contrast characteristic. For the outdoor photographer working in low light situations, flat light situations such as in a deep forest or those magical moments before or after the sun makes its appearance, this film is great. Its low contrast will help you capture all the colors and detail that otherwise might get lost in highlights or shadows.

Ultra 50, on the other hand, is a high-contrast negative film. This means that whites will go white and black will go black with fewer subtle changes in between. When the sun is out, this can be a good thing. This is one of the reasons I rate my film at -⅓ beyond its set ISO—to increase the contrast and punch up the color saturation. It's also the reason Ultra 50 is called the Velvia of the color negative films. It has these characteristics without underexposure compensation. One other point to note: This film has excellent shadow detail!

Who says you can't get vivid colors and good contrast from print films?! On a magnificent, clear New Mexico day, Peterson captured these photographs of a gaggle of snow geese as they departed on their journey southward. The Agfa Optima 100 color print film was ideally suited, yielding excellent sharpness, detail and color.

ALL: Nikon F5, Nikkor 600mm *f*/4 AF-I, Agfa Optima 100

The numbers on the Portrait 160 and Ultra 50 are as follows: Portrait 160 has a resolving power of 150 and granularity of 3.5; Ultra 50 has a resolving power of 140 and a granularity of 4.3. Neither film has the same, wide latitude range of the Optima line. You can expect to be able to make quality prints when the film is overexposed one stop and underexposed by a ½-stop (not as great a range as the Optima line).

Beyond this, it's up to you to take the roll and shoot it to see which one works best for your style of photography. Many photographers don't give color negative film a second thought for many reasons such as storage and being able to put it in a slide projector easily. But you owe it to yourself to be aware of any tool in photography that might just make you a better communicator. And those working digitally will really see the rewards of scanning a color negative over a color reversal image.

The bottom line is don't be negative on negative film. The Agfa line of professional negative films has a lot to offer the outdoor photographer.

For more information, contact: Agfa, (800) AGFA PRO (243-2776), www.agfa.com. **OP**

NO EXCUSES Photography

Make sure Someday Isle isn't part of your plans

Outdoor photography takes time and effort. We can find a lot of excuses for not making the effort, for not getting the shots we really want—the job, the spouse, the family, etc. Motivational speaker Zig Ziglar talks about this as the land of "Someday Isle": All too often we talk about "someday I'll," but never do anything about it.

Yet, a lot of it's attitude. Sometimes you have to be hungry for your photography (one of my favorite authors is Les Brown who talks about how tough it can be to accomplish anything worthwhile without that hunger).

Two people who have proved this in photography are Michael Sewell and Rick Sammon. Both have one of the toughest challenges to photography—children. Some people even told Michael he'd never be able to combine children with his photography. He refused to accept that negative attitude and just does his photography anyway.

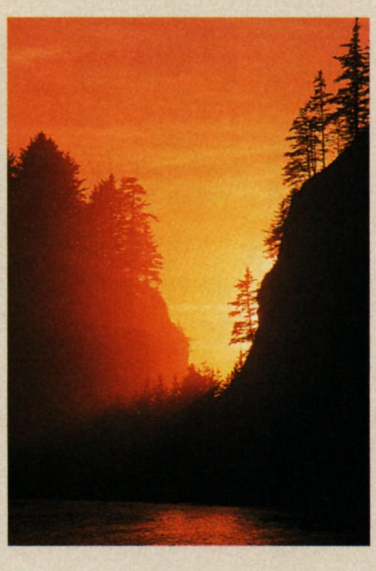
I have a great family, too, and I've had problem jobs, personal challenges and other excuses, but I, too, refuse to go to Someday Isle for photography of things that are important to me. Whether you have children or any other excuses for not doing the photography you want to do, we hope these stories will inspire you to get out and find ways to photograph anyway.

—Rob Sheppard

A New Way Of Seeing

It's possible to share the wonder of the outdoors and photography with your family

Text And Photography By Michael Sewell



I contemplated how children would change my life even before I met my wife, Denise. I've been vigorously building a career in nature photography for a number of years, and I've traveled to remote areas where malaria and other dangers await, places clearly unsuitable for small children. A few years ago, I confided my concerns to a photographer who's often featured in *National Geographic*. He warned me that if I had children, my career would be over. He said he had opted to forego the "joys of children" to concentrate on his work.

Another photographer, who lives in my area, often had images in local publications, and his services were listed in a nature photographer's directory. Then he disappeared from the trails he once frequented, and his directory listing was dropped. I was told he had a kid, that fateful word. He had fallen into the great abyss of parenthood. It was implied that he'd never be heard from again.

I'm now the father of 2½-year-old Dylan and 1-year-old Austen. Denise and I have found that incorporating children into our professional lives has been far easier than expected. The famed Leakeys managed to do it, so why couldn't we?

By nature, children would rather be outside than indoors. Their profound curiosity has caused us to observe more carefully the world around us, a world we had previously taken for granted. We're seeing things more from their unbiased perspective.

"Where's this rock from?" asks Dylan as he holds a rock and lifts it toward his mouth. I think to myself, Is it volcanic or sedimentary? This rock I hadn't noticed gives me insight to the area. "It broke off from the big mountain. Don't eat it," I reply.

The children force us to move slowly and cautiously,

ABOVE: We come up with a lot of excuses for not going out and taking pictures; too often, children are one of them. Sewell and Sammon are able to enjoy time with their families and take serious pictures at the same time. All of these images were taken while Sewell was accompanied by the family. INSET: Getting around with children can be easy and fun for everyone.

NO EXCUSES Photography

with increased observation, enabling us to photograph and write about an area more thoroughly. We no longer rush to catch the fleeting light of a sunset. Instead, we carefully plan and map out our course.

That's not to say the photography is compromised, it's not. When I'm alone with Dylan, he runs around and explores while I set up in anticipation of optimum light as colors build in the sky. I find I waste fewer images because I'm not standing at the camera shooting as I wait for peak light. When the light is near perfect, I'm already set up. I place him in my backpack and he looks over my shoulder. Together, with equal amazement, we watch the changing colors overhead as I shoot.

Wildlife photography also works with children. While grizzly bears and elusive bobcats may need to be photographed on days when the boys are at daycare or being watched by my wife, there are plenty of wildlife photo opportunities that are appropriate for them. Large groups of shorebirds are easily approached and are a popular subject. Waterfowl, large mammals, reptiles and amphibians also fall into the "include children" category.

I recently finished shooting for *Bay Area Wild,* a new Sierra Club book. Denise and I collected guidebooks and had a lot of fun scouting locations and photographing them with our children. We were fortunate to have a large local project that allowed us to take

Have Family, Will Photograph

You can make travel and photography a great experience for the whole family

Text And Photography By Rick Sammon

My life is over as a photographer. I'll never take another great picture," said my friend when he learned his wife was pregnant. "How can I possibly go on location, around the country or abroad? And how can I concentrate on taking good pictures with a kid around, especially when I'm shooting in a foreign country?"

I saw panic setting in, a feeling that's not uncommon for expecting parents who take pictures for a living, as well as for those who shoot for fun. As a daddy (no doubt my most important job), travel photographer, book author and syndicated newspaper columnist, I understood this feeling quite well. For busy people of all kinds, interruption to our ways of doing things can do nasty things to us, including turning into an unreasonable excuse for not photographing.

A few months after I decided to become a full-time travel photographer/writer, my wife, Susan, told me she was pregnant, which wasn't really a surprise because we were trying to have a child. Today, we have a six-year-old son named Marco who, like his namesake Marco Polo, has traveled extensively. Our Marco has traveled with us while we've been on assignment in the Bahamas, Bonaire, Costa Rica, Italy and Mexico, as well as stateside in the Florida Keys, Miami and throughout New York state.

These family photo trips have resulted in many of the pictures that are in the 16 books that we've had published in the past seven years. Here's how we did it—and how you can do it, too.

1 **Think images, not your self-image.** Don't think that being the stereotypical outdoor photographer—dressed in a photo vest or jacket, hiking boots and safari pants, etc.—is the key to getting great pictures (although, no doubt, it's practical on many occasions). And don't think that just because you and your spouse are pushing a stroller down the boardwalk at the beach or hiking on trails with a child in a backpack that you lose your vision for great pictures. The scenery around you doesn't change one bit. Therefore, you should still be able to get great photographs. Naturally, a little advance picture-taking planning is essential, like having your camera and accessories very accessible.

Your perception of yourself also applies to writing, which I feel is essential to getting published in this day

several day trips throughout the Bay Area in Northern California.

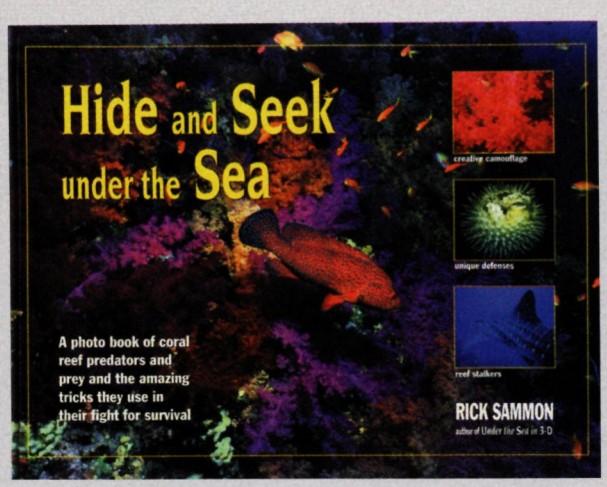
I'm currently under contract to produce photographs for a coffee table book about a unique wetlands area. We took the boys out in a boat to explore nests in the tules, to photograph swans, ducks, shorebirds and even otters. Now Dylan begs to go to the "big water" and see the birdies and the eggs. Some of the photos of our children at the wetlands may even make it into the book.

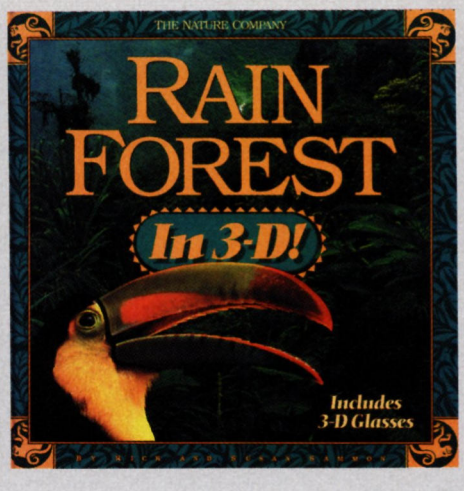
Don't overlook the possibility of photographing your own family learning about the outdoors. It's a hot subject with publishers. We evaluate each circumstance and decide on the best approach. In some instances, it makes sense for me to travel alone, while in others, taking the children along enhances the experience.

Two pieces of equipment we've found to be essential when taking children along are a rigid frame backpack that keeps your hands free while carrying them on short forays, and a bicycle trailer with a jogging stroller adapter made by Burley of Eugene, Ore. It holds up to 100 pounds of gear or children and, in our case, both. It's lightweight, has ample storage space, easily converts to a jogging stroller and folds flat in seconds for transport. Two children, a medium-sized camera bag and tripod, sunscreen, jackets and lunch for all are easily accommodated.

Our future plans include purchasing a travel trailer for long, cross-country journeys. Right now, with the boys in diapers, such a trip is impractical. We intend to include them in almost every photographic trip unless the risk of illness or physical danger is too great. The photo file will grow along with them and, as a family, Denise, Dylan, Austen and I will share in many outdoor adventures.

When you bring the family along on a photo excursion, make it fun for everyone by getting them involved. ABOVE: Even when traveling, the family doesn't have to keep you from taking great pictures. OPPOSITE: With a little help from you and an automatic camera, there may be a budding photographer in the clan. Marco has his own Kodak Advantix 3700ix.





You can combine work with a family vacation as Rick Sammon has done when photographing the images for these two of his 20 books.

and age. Here's why. There are a million outdoor photographers around, but only half a million who can write. Therefore, the outdoor photographer/writer has a 50 percent better chance of getting published.

Sure, writing in Key West and East Africa like Hemingway would be great and surely very inspirational. But it's not essential. I'm writing this piece on my laptop in my home office while my son is playing Nintendo 64 in the next room. I've also written at least six of our 20 books in this very same spot. So, it can be done.

2 **Travel as a family or arrange on-site help.** Most often, Susan, Marco and I travel as a team. This way, if I want to get up at 5:30 a.m. to photograph a sunrise, Susan and Marco can sleep, and vice versa. Being able to "switch off" is essential.

When we need to get specific pictures, especially underwater, we either travel with friends or relatives or arrange for on-site help. For example, while shooting our book, *Rainforest in 3-D!* for The Nature Company, Susan's sister and her husband were with us. In one week, we had the 12 pictures needed for the book. And we had a blast, so much so that when we do travel alone to places like Papua New Guinea and Siberia, which aren't suitable destinations for kids, we miss having Marco around.

As for on-site babysitting, we ask someone we know and trust to mind Marco—at first while we're close by. Gradually, as Marco's trust increases, our distance from him increases—but never too far to get back in a hurry in case of an emergency. So far,

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he's been great with all the sitters and vice versa.

3 Make your child part of the photo team. Marco has an Kodak Advantix 3700ix of his own, and we're most grateful for the drop-in film loading feature of the APS system. He has his own camera case and supply of film. He takes lots of pictures because, like most kids, he likes to imitate his parents.

We let Marco take the pictures he wants to take, but we tell him that he doesn't have to take lots of pictures of the same subject, like his dad who brackets to fine-tune his slide film exposures. I believe he likes taking pictures for three reasons: one, he feels like he's part of the team; two, we give him positive reinforcement when we view his pictures (we also make suggestions when needed); and three, he enjoys sharing the photo albums we put together after a trip with his friends on show-and-tell days at kindergarten.

4 Be sensitive to your child's feelings. We all learn a lot from our kids, especially how they view us and our actions. It's important to be sensitive to your child's feelings if you're going to take him or her along with you. After all, being a parent is your most important job—at home and while away.

On one trip to Mexico, I wasn't tuned in to Marco's feelings and got this: "Daddy, your cameras are more important to you than I am. You're always saying, 'Don't touch my cameras. Be careful around my camera bag.' Why do you like your cameras more than me, Daddy?"

Well, it was the way he said "Daddy" that made me feel so bad. Of course, my cameras aren't more important to me than my son, but that's the impression he got from my actions. So, I explained to him, fighting back a tear or two, that my cameras are very important, but that he's most important. Now, I'm very careful about what I say and how I say it to my son, who's still at a very impressional age.

5 Keep your child entertained during down time. This is essential for your child—and for your sanity. In the morning and at night, while we're cleaning and loading our cameras in our hotel room, we ask Marco to watch a movie on our Sharp ViewCam. This gives us time to do what we have to do, while it keeps him entertained. We also use the ViewCam on airplanes, while we have to fill out immigration forms, read about our destination in the in-flight magazine or just need a few minutes of peace and quiet.

As you can see, I really do enjoy traveling with my wife and son. It's a great learning experience for all of us. Marco Polo once said, "Traveling is the best education." But having a son has also changed the way I view and photograph the world. Taking great pictures with kids around is not only possible, but a heck of a lot of fun. **OP**

The Sammon Family

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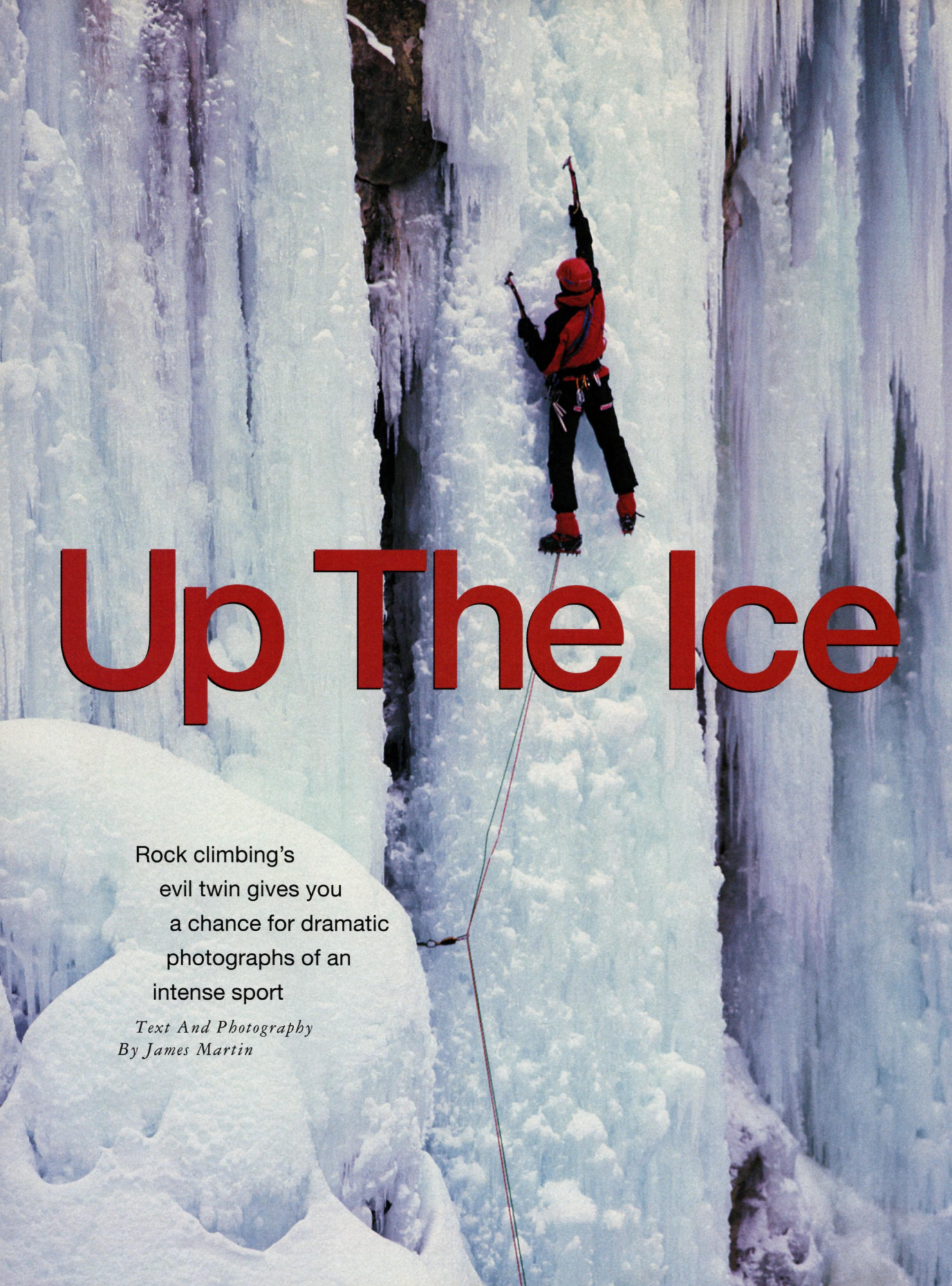
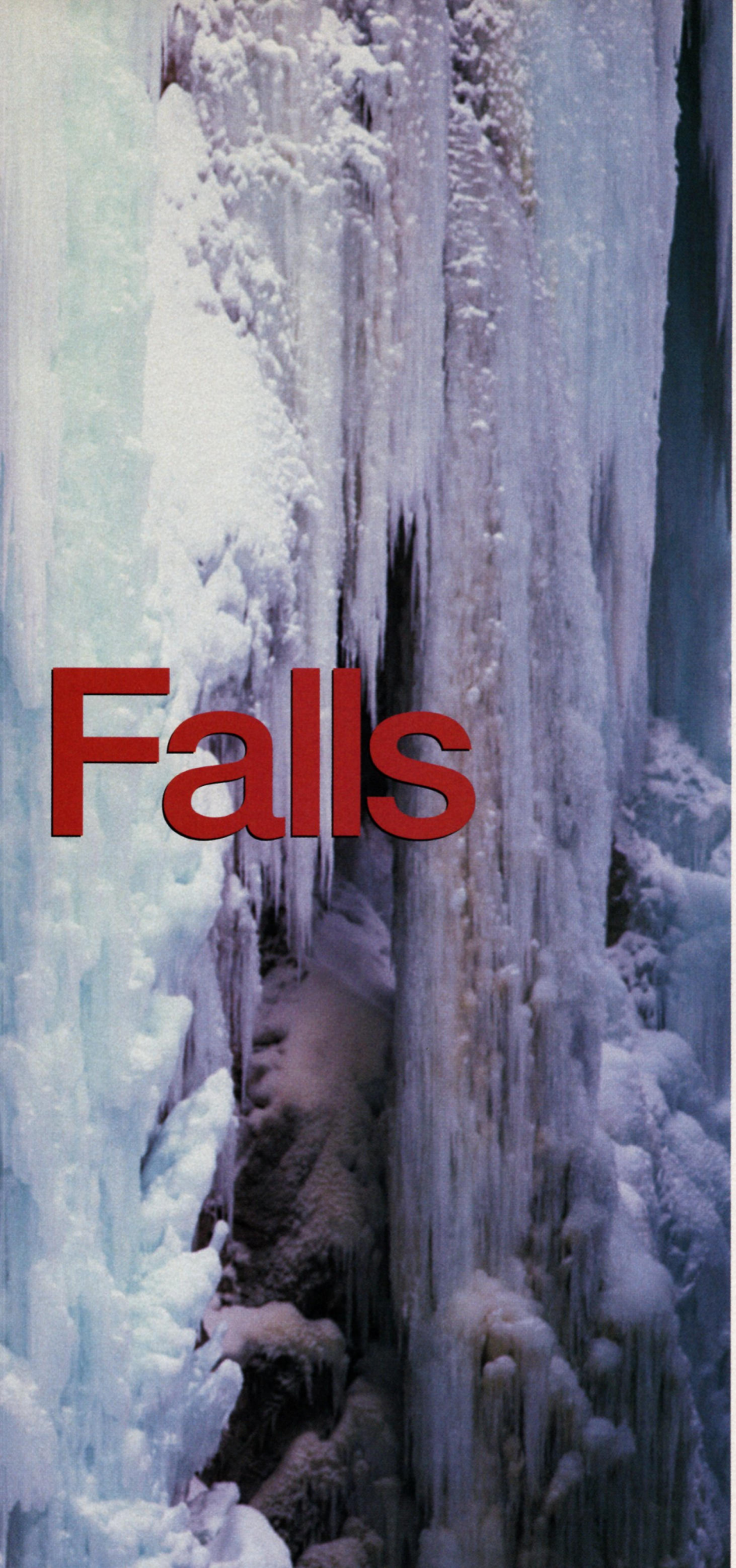


Up The Ice

Rock climbing's evil twin gives you a chance for dramatic photographs of an intense sport

Text And Photography By James Martin



Falls

The light was as good as it would get so I worked fast. I checked my harness one last time before lowering over the edge. Between me and the bottom rose a 120-foot curtain of ice, Carlsburg Column. It looked as if a mad artist had shattered a thousand chandeliers and reassembled the pieces as a vertical pillar.

My model, Everest veteran Tom Hargis, held his position on the ice, waiting as my gloved hands fumbled with my camera. I struggled to keep my dangling gear out of the shot. I knew that even Tom's steel calves must be burning. Having just climbed the wall, I sympathized. Stand on tiptoes for 20 minutes to get a sense for how it feels. I finished my second roll. Tom finally had enough and powered to the top for a rest.

In the past decade, climbing frozen waterfalls has graduated from an amusement for the demented to a sport for folks just on the wrong side of sane. As indoor rock climbing gyms proliferated, the adrenaline junkies of the climbing world gravitated to the higher risk arena of ice smears and pillars. Armed with two short ice axes and balancing on the metal blades of their crampons, they found the adventure missing in modern gymnasium rock climbing.

Unlike the safe and controlled gym environment where falls occur daily and without consequence, nobody wants to depend on a tube screwed into brittle ice as they approach terminal velocity bristling with sharp objects. Falls are rare, but often serious.

More than risk attracts climbers to frozen waterfalls. The settings are lovely. Waterfall climbers ascend ephemeral natural sculptures. Rich blues and greens in the ice accent the white outer layers.

Ice presents numerous technical climbing puzzles, however. Conditions change day by day and hour by hour. A friable sheet of ice in the morn-

Box Canyon, Ouray, Colorado. Francois Marsigny demonstrates the grace and style that is ice climbing. James Martin's composition shows the expanse of the ice columns, which gives you an idea of just how intense ice climbing really is.

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Ice Meccas

Although waterfalls freeze in the high mountains and northern latitudes of North America each winter, few places stand out as ideal sites for photography. Avalanche danger and hazardous approaches disqualify many great climbs. The three following ice climbs combine relative safety with good opportunities for the novice ice shooter.

Louise Falls, Banff National Park, Alberta, Canada. Louise Falls nestles in a declivity at the far end of Lake Louise. First, follow the path from Chateau Lake Louise to the end of the lake, a 45-minute walk. Then turn uphill for a 15-minute slog to the base.

The falls consist of an initial 150 feet of rolling ice culminating in a 70-foot vertical detached curtain. Photograph climbers starting out on the initial 80-degree step (you can take shelter under overhanging rock to the right) or walk out on the frozen lake to capture a figures-on-a-landscape perspective if you carry a long lens (200-400mm).

Weeping Wall, Banff National Park, Alberta, Canada. On a windy day in summer, the Weeping Wall showers tourists on their drive from Lake Louise to the Columbia Icefield. Winter transforms it into a thick sheet of ice hundreds of feet wide and high. Close enough to the road to shoot from the car, it's worth the short hike to the base for more intimate compositions.

Beware of falling ice here. The ease of access attracts hordes on nice days, and barrages of ice chunks pepper the base, ranging in size from watermelon seeds to watermelons.

Box Canyon, Ouray, Colorado. In Colorado, the best ice clusters are found around tony resort towns. Near Vail, the Fang forms completely detached from the rock, and Bridalveil Falls above Telluride is one of the prettiest around. But the falls draping Box Canyon in the city limits of funky Ouray reigns as the best place for earthbound photographers to create professional images.

Box Canyon is a narrow slot, a 10-minute walk from town. The owner of the Ouray Victorian Inn secured permission to tap the aqueduct paralleling the canyon. When winter comes, the taps drip into the canyon, creating dozens of climbs. Best of all, a bridge spans the canyon, which allows photographers to shoot from above and behind the climbers, a perspective formerly open only to the climbers themselves.

In January, the town hosts the Ouray Ice Festival. Hundreds of climbers and manufacturer reps descend on the hamlet, and the canyon resembles a mad construction project as climbers hammer away at the ice.

For more information about lodging, climbing or the ice festival in Ouray, visit the Ouray Victorian Lodge Web site at http:/www.ouraylodging.com or call **(800) 846-8729.**

ing may turn plastic and running with water by afternoon. You can't overpower thin ice. Only delicate placements, balance and a calm mind keeps one dancing on the ice.

Even for photographers, hazards abound. Ice chunks dislodged by the impact of swinging ice tools rain down on spectators. Sometimes an errant tool pinwheels to the ground. Occasionally, entire climbs peel from the walls with climbers still attached. Most waterfall climbs form in avalanche paths. I've returned to a climb to find the first 20 feet buried under tons of snow. If you venture to an edge, remember that snow collapses, and ice is always slick.

If you plan to wander around, you'll need a climber's tools and skills. The basic tools include crampons, two short ice axes, a harness, a rope and a rack: ice screws, runners, carabiners and screamers. If you don't know what these terms mean, you'll need a guide or, alternatively, an undertaker.

Climbing on the ice is very active, so you'll want to wear clothes that breathe and wick moisture from the skin. Choose synthetic undergarments, fleece and breathable, waterproof shells (like Gore-Tex™). Wear thin liner

gloves combined with a thick shell. You can operate the camera with the liners on and warm your digits in the warm outers when the action slows. Finally, wear a hat or balaclava. An uncovered head pumps out a lot of body heat. When shooting below climbers, a helmet is mandatory.

Position is critical. Shooting below climbers results in the dreaded "butt shot," a foreshortened perspective destined for the round file. Situating yourself above or to the side produces a coherent and dramatic effect. Such angles convey the vertiginous situation. Or shoot from a distance with a long lens to create an appealing "figures-on-a-landscape" impression.

Try for some tight shots of faces and tools. Look for compositions showing ice exploding from the impact of crampons. Fear and effort often contort the climbers' faces. The hardware possesses a utilitarian beauty and sense of menace. Stephen King wrote an essay in praise of the Predator ice axe for its elegant lines and potential for sinister uses the designers never imagined.

Finally, make sure you photograph the leader. The climber with a rope dangling down from the waist is taking all the chances. The "sharp end" of the rope is where the action is.

Camera Care

On frozen waterfalls, wet, not cold, is the enemy. Powder snow melts and seeps into camera bodies, while condensing breath fogs lenses. Moving cameras from a warm room to the outdoor chill almost guarantees that lenses will fog. Remove batteries and keep cameras in the car overnight if possible.

Modern cameras don't need to be winterized. However, below-zero temperatures can wreak havoc with film. Motordrives pull film through cameras at speeds that generate static charges on the emulsion. In extreme cases, film can break. Set your motordrive to its slowest speed to minimize the risk.

Carry plenty of batteries in your pockets. Some cameras use enough juice to drain a battery in two or three rolls.

For more information about ice climbing in general, read *Ice World* by Jeff Lowe (Mountaineer Books). You can log onto the Cold Mountain Page at http:/www.cs.berkeley.edu/~qtluong/mountain/ice. **OP**

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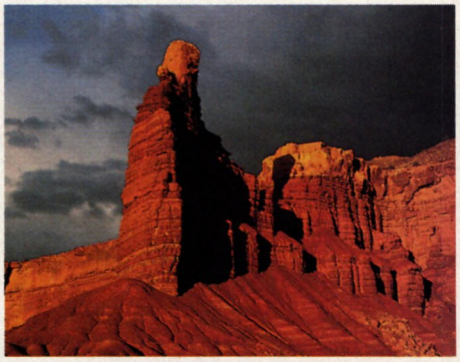

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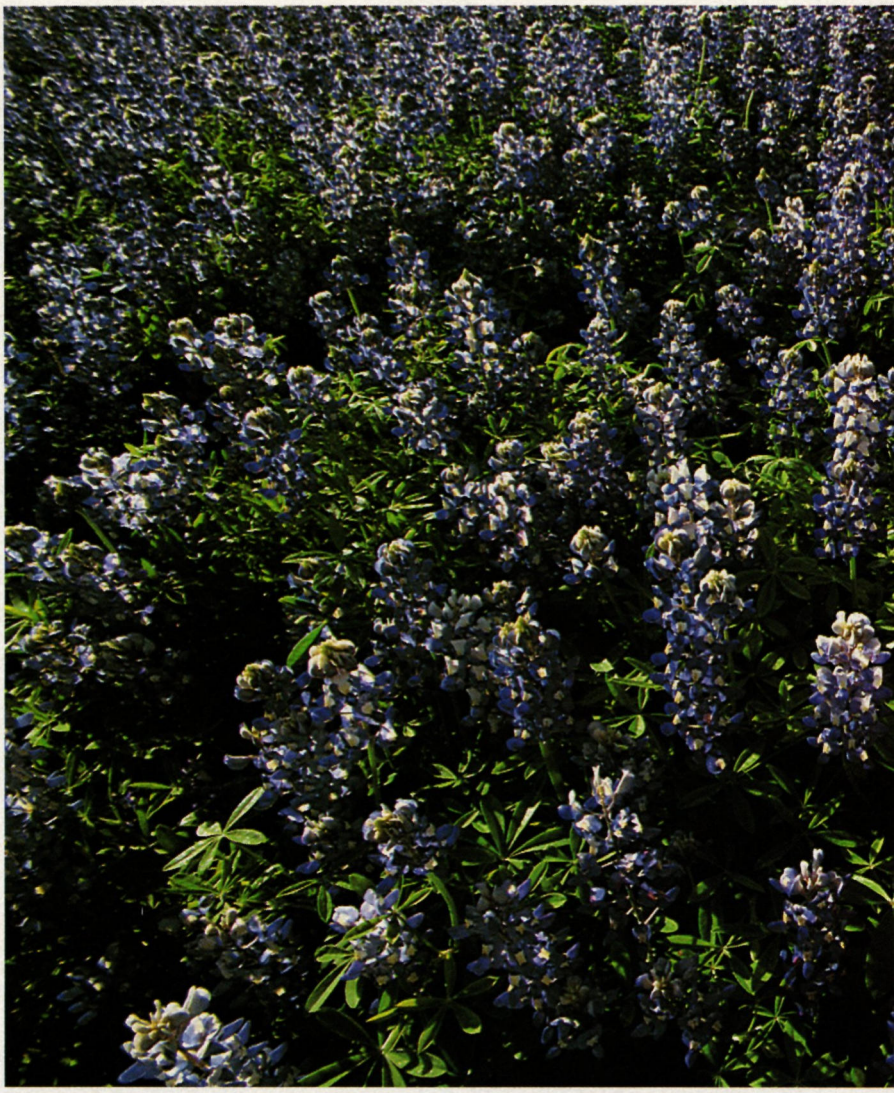
A certain sense of joy comes in spring as flowers shove away the last vestiges of winter. The brilliant colors and vulnerable soft stems stand as welcome announcements that winter is gone. Long live spring!

Nowhere is this more true than in the Hill Country of Texas. Centered on the area west of Austin to Marble Falls/Burnet and Fredericksburg, this part of Texas literally erupts with flower power that coats the roadsides orange and blue in March and April. Sometimes a whole field will be one color, sometimes a tapestry of colors.

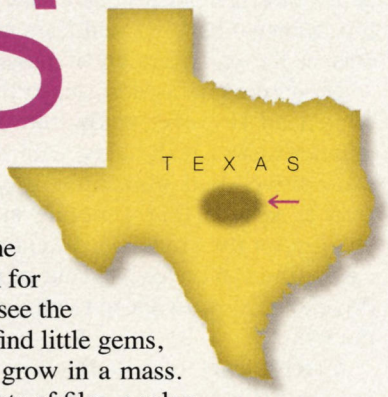
The really neat thing is that photography is relatively easy—at least getting to the photo spot is, as you can often pull off on the side of the road and be immediately surrounded by bluebonnets, paintbrush, poppies and more. There are no big hikes to make and you'll find a lot of excellent color to shoot throughout the day.



The Joy Of Flowers

The Texas Hill Country produces a spectacular spring display of wildflowers easily found and photographed

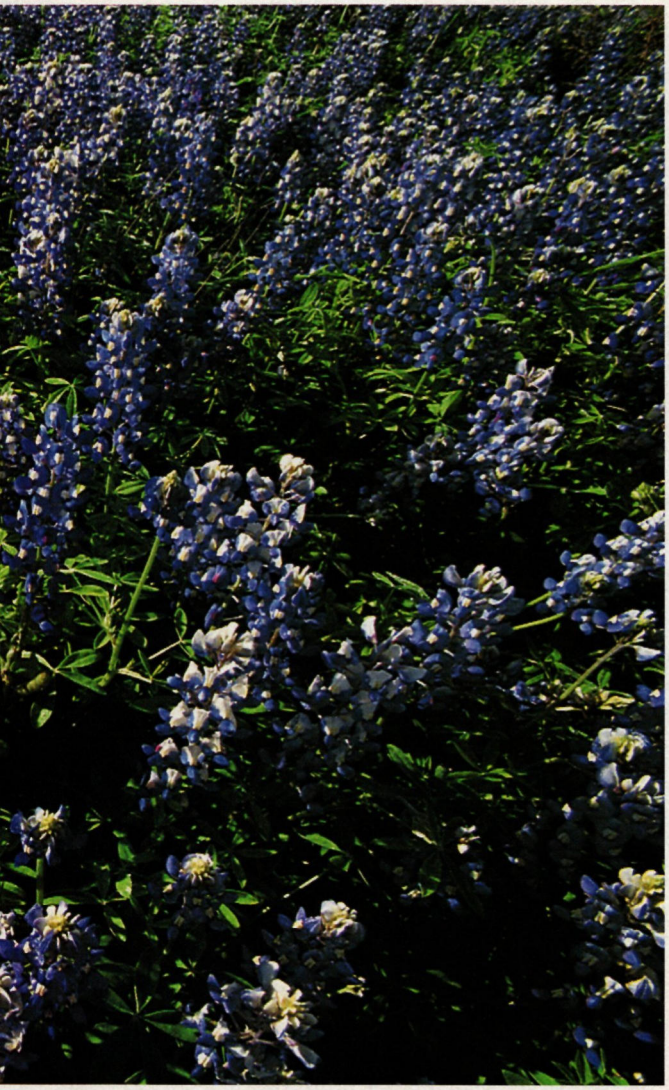
Text And Photography By Rob Sheppard

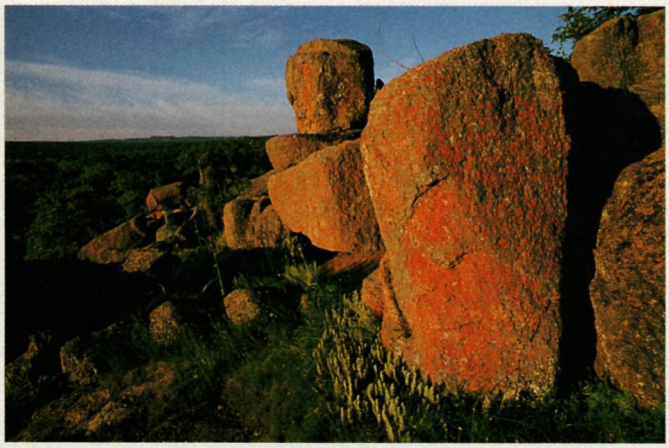


You'll have to suffer dirty knees. The plants are largely short (maybe knee-high for most), so be prepared to kneel down and see the flowers at their level. This is how you'll find little gems, like the reddish wine cups, which don't grow in a mass.

Photographically, you'll want to take lots of film, a selection of lenses and close-up gear. Wide-angle lenses are great, letting you get close to the flowers while still seeing the setting behind and around them. Telephoto lenses (and telephoto zooms) are good at a distance to compress and isolate the color. You can also use extension tubes with these lenses for shallow-focus close-ups that emphasize a flower or small group of flowers against an out-of-focus, yet still colorful background.

You might want to take a variety of film, too. While the slow-speed





***CLOCKWISE, FROM ABOVE LEFT:** This lupine, the bluebonnet, blooms with abandon in the Texas Hill Country, covering acres of land with its blue color; At Enchanted Rock State Park, the views are spectacular; The fiery red of a Mexican salvia blooms at the Fredericksburg Herb Farm; You won't see large areas covered with wine cups, so you'll be rewarded by slowing down and looking carefully for their beauty.*

Shooting with a telephoto lens wide-open gives you the feeling of being down among the flowers yourself.

ALL PHOTOS: Canon EOS A2E and Elan IIE; Tokina 17mm (bluebonnets previous page, roadside next page); Canon 28-80mm (rocks, salvia); Sigma 180mm macro (wine cup, bluebonnet above); Agfacolor HDC 400 (bluebonnet above); Kodak Gold 400 (salvia); Fujichrome Sensia (all others); Bogen 3021 tripod with Sinar Bron ballhead.

print and slide films can capture the plants in their best color and detail, a higher speed film (like the new ISO 400 speed print films or Kodak's E200) can be very helpful when the wind blows or the sun slides behind the clouds. Modern high-speed films are no longer a compromise and deliver excellent color while offering the chance to shoot at faster, movement-stopping shutter speeds.

I'd suggest a tripod with a good ballhead or pan-and-tilt head (I prefer ballheads for the ease of adjusting the camera in all planes, but this is a personal choice related to how you like to line up the subject). This will allow you to shoot at smaller *f*-stops needing slower shutter speeds, plus it makes it a lot easier to compose the photo and really see the whole image. This part of Texas isn't wilderness and has fences, signs and other signs of humankind you may not want in your photos. Using a tripod really encourages you to check the edges and corners of the shot to be sure none of these undesirables have snuck in.

A good place to start learning about the Hill Country and its flowers is at the gardens and hiking paths of the National Wildflower Research Center near Austin. This private, non-profit organization was formed by Lady Bird Johnson and a group of volunteers who cared a great deal about the environment. The Center is committed to the preservation and reestablishment of native wildflowers, grasses, trees and shrubs, while also educating all of us about the ecological and aesthetic importance of native flora.

QUICK TIP

Close-Ups

Extension tubes are an excellent way to add close-up capabilities to any lens and get the best sharpness from that lens. These tubes have no lens elements and simply act as a spacer between the camera body and lens to allow the lens to focus closer. They work on all lenses, from wide-angles to telephotos to zooms, that fit a particular mount and camera body.

Another warm-up for the main Hill Country is McKinney Falls State Park on the south side of Austin. This park is filled with a good variety of wildflowers along with a very attractive falls area. The falls face southeast, so early morning is the best time to visit (and because the park is generally less crowded).

The fastest route from Austin to the Hill Country is State Highway 71, but an interesting route through rolling Texas farmland is U.S. 183 to State 29 to Burnet, the Bluebonnet Capital of Texas. As you drive, you'll find the flowers vary considerably in intensity. Some areas will look like someone dumped paint on the ground (it can be that intense) or you might not see any flowers at all. Natives say this varies from year to year (as well as

how heavily grazed an area is), so while they can tell you good locations to look, peak locations will change.

The land between Burnet and Marble Falls is filled with side roads covered with bluebonnets. Many times, you'll come around a bend to see solid blue along the road. Some areas will then peak with the bright orange of paintbrush.

Two side trips that are worth a look are the Vanishing Texas River Cruise on Lake Buchanan and the Longhorn Cavern State Park. The Vanishing River Cruise takes you on a guided boat trip through a scenic and very wild area along the Colorado River (the Texas Colorado River). Longhorn Cavern has a very easily explored (with guide) limestone cave filled with interesting formations and history.

Go south to Fredericksburg on State Highway 16, and you'll travel to the heart of the Hill Country. Much of this is developed farmland, but low, rugged hills make the drive a pleasant trip through scenic country, which of course, is punctuated by flowers.

This scene demonstrates how close to the road spectacular displays of flowers actually grow. Watch out for cars!

One of the high spots (in many ways) is Enchanted Rock State Park. This huge granite dome rises out of the hills and makes a big impression on everyone who sees it (imagine the Superdome made of solid granite, only much bigger, and you get an idea of this place). Get there early for great images of the low sun cutting across the dome and broken rocks for some great landscape shots.

Fredericksburg is a must-stop small town proud of its German history. It's also filled with a tremendous selection of bed-and-breakfast places to stay as well as interesting side visits, such as the great little Fredericksburg Herb Farm and the Wildseed Farms (one of the nations largest wildflower seed farms).

The locals also recommended a spectacular little country road with some of the best wildflower viewing we had seen, the Willow City Cut-Off from State Highway 16 (north of Fredericksburg). If you're a wildlife lover as well as wildflower aficionado, you'll also find the area is filled with white-tailed deer and smaller wildlife. Check with the Chamber of Commerce for specifics.

A little aside regarding wildlife: When in Austin, you might want to check out the Congress Avenue Bridge at dusk. This bridge is home to an incredible colony of Mexican free-tail bats. At 1.5 million, it's the largest urban bat colony in the country. Spring can be iffy for them to come out—if it's too cold, they don't. But when the bats emerge, it's an amazing scene. People come from all over the area to sit on the grassy banks of the Colorado River and watch the bats fill the sky.

I have to admit, I really enjoyed my visit to the flowers of the Texas Hill Country. My first job out of college (after a degree in plant and soil science) was as a naturalist for a county park system in Minnesota. I've always enjoyed the color and optimism of flowers, but I was totally unprepared for the stunning abundance of flowers in this area west of Austin. It's easy to get to, easy to photograph and offers a color experience matched by few other areas. **OP**

Resources

Austin Convention & Visitor Bureau
201 E. 2nd St.
Austin, TX 78701
(800) 926-2282
www.visit.ci.austin.tx.us

Burnet Chamber of Commerce
P.O. Drawer M
Burnet, TX 78611
(512) 756-4297

Fredericksburg Convention & Visitor Bureau
106 N. Adams
Fredericksburg, TX 78624
(830) 997-6523
www.fredericksburg-texas.com

Marble Falls Chamber of Commerce
801 Hwy 281
Marble Falls, TX 78654
(800) 759-8178

National Wildflower Research Center
4801 La Crosse Ave.
Austin, TX 78739
(512) 292-4200

Texas Dept. of Economic Development, Tourism Division
P.O. Box 12728
Austin, TX 78711-2728
(512) 462-9191
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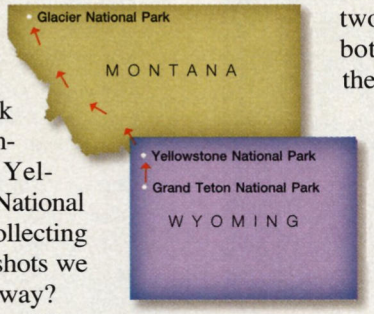
A L O N G T H E

GREAT DIVIDE

A road trip from the Tetons to Glacier offers a wealth of photo opportunities

Text And Photography By David Middleton

Road trip!" Nothing makes the *f*-stop start or the ballhead spin like those two words. But where to go and when to go there? How about a three-season route that stretches across the Northern Rockies like a long constellation on a warm summer's night, anchored north and south by glowing bright stars and held together in the middle by a string of glittering lights? How about we start in Grand Teton National Park in Wyoming and wander north through Yellowstone to Glacier National Park in Montana, collecting whatever heavenly shots we may find along the way?

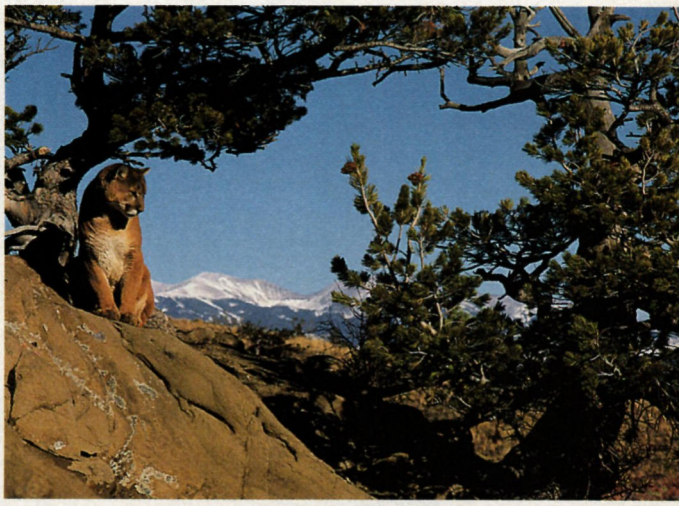


Grand Teton National Park is a photographer's dream. In every season, under almost all conditions, you'll find something to photograph. In May and June, the wildflowers south and east of the park can be spectacular. In July and August, the alpine basins are dotted with flowers, tumbling streams and cute, furry critters, and in September and October, the aspen forests on the northern and southern edges of the park are bright with golden tones. All year-round, moose are relatively easy to find and photograph, especially along the Moose-Wilson Road and at Schwabacher Landing off U.S. Route 191.

Both sunrise and sunset are worth shooting here. At sunrise, the mountains are magically lit, and fog often shrouds the lowlands. At sunset, the mountains are a dark silhouette, but clouds and particularly storms often make for dramatic images. The two best spots to photograph both sunrise and sunset are the Snake River Overlook and the Oxbow, both along Route191.

At the Overlook, the Snake River curves artistically below as the mountains rise majestically overhead, a well-known but nevertheless magnificent scene. At the Oxbow, the Snake River fills the foreground so reflections and mist are often found. At both locations it would be difficult to take just an ordinary shot. You're far more likely to take a photograph that will soon be hanging on your living room wall.

North of the Tetons is the granddaddy of all parks—Yellowstone National Park. Yellowstone is so big it could take an entire issue of *Outdoor Photographer* to fully cover all



the places to photograph. Unfortunately, it's also so popular with tourists that photography can be problematic during the busy mid-summer season. But if you go during the shoulder months of May-June and September-October, you'll find less people and still lots to photograph.

In late spring and early summer, you'll have great opportunities for baby animals and wildflowers in Yellowstone. The Lamar and Hayden Valleys are my favorite spots for baby bison, elk and breeding birds. At this time of the year, you'll also have an excellent chance to see grizzlies feeding on winter-killed carcasses. Mount Washburn is a well-known location for wildflowers as are the now greening forests that were burned a decade ago.

In autumn, work the meadows anywhere in the park for bugling elk. If you catch a frosty morning with rising mist, your photography will be incredible. Also good on chilly mornings are the geyser basins. Here you'll find trees and late wildflowers heavy with frost and, if you're lucky, you'll find deer, elk or bison grazing in the fog.

No matter what route you take out of Yellowstone, you'll end up on Interstate 90. If you're in need of camera gear or repair, stop in Bozeman at the F-8 Camera Store; you'll be surprised at how complete this little store is. Also in Bozeman is the Museum of the Rockies, which has a worldwide reputation for its dinosaur exhibits.

Resources

Travel Montana
(800) VISIT MT, (406) 444-2654
travel.mt.gov

Wyoming Travel Commission
(307) 777-7777
www.state.wy.us

From Bozeman, you can take the interstate 200 miles or so west to Missoula or you can head for the back roads and eventually find the north-south-running Route 93, which also goes through Missoula. I prefer to take either Route 43 to the Montana/Idaho border and then north on Route 93 or Routes 1 and 38 over Shalkaho Pass to intersect Route 93 near the town of Hamilton.

If you're collecting times across the Continental Divide, take Route 43 and work the numerous national forest access roads along the way. By the time you get to Missoula, you'll have crossed the divide seven times. If elevation-induced headaches aren't so important to you, take the shorter Routes 1 and 38 through the town of Anaconda. Near Anaconda, interesting stops for hardrock mining buffs are Lost Creek State Park and Mount Haggin Wildlife Management Area, both good for moose in the creek bottoms and elk and deer in the meadows. Bighorn sheep and

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mountain goats can also be found on the canyon walls at Lost Creek.

Missoula is a good place to spend the night and to relax for a morning or two. The town is as close to alternative funky as I think you can get in conservative Montana. There are lots of great restaurants and interesting stores in town, as well as the offices of the Rocky Mountain School of Photography, which always has an interesting photography exhibit.

Along Route 93 north of Missoula are a string of wildlife refuges that are all worth investigating any time of the year. My favorites are the rolling grasslands of the National Bison Range (see "13 Secret Locations Of The Pros," page 38) and the extensive wetlands of the Ninepipes National Wildlife Refuge. The refuge is particularly good for bird photography and sunrise and sunset reflections.

North of Ninepipes is a well-known barn that sits about a half-mile to the east of Route 93. Just before sunset, this barn and the Mission Mountains behind it are beautifully lit and impossible to pass by without a photograph.

Driving north, Route 93 runs around Flathead Lake and enters the Flathead Valley and the tri-cities of Kalispell, Whitefish and Columbia Falls. This area is where much captive-animal photography takes place, so you might want to linger and spend a day or two at either Wild Eyes or Triple D Game Farms. You'll never get better photo opportunities with these well-cared-for animals, nor will you ever be able to actually spend time with and appreciate these animals as you can at a game farm. If you've never gone, it's probably time.

Columbia Falls is the gateway town to Glacier National Park. It's about 15 miles from Columbia Falls to the park entrance and the beginning of perhaps the most spectacular road in North America—the Going-to-the-Sun Highway. This is the only road that crosses Glacier and provides just about the only access to the interior of the park unless you're a backpacker. Because of this inaccessibility, Glacier is one of the wildest parks in the United States, a plus to both bears and photography. Be sure to watch out for one while you're doing the other.

You could spend an entire season photographing the 51 miles of the Going-to-the-Sun Highway and still find new shots to take. My favorite places along the way are the old-growth forest and rushing flume of Avalanche Creek, the sculpted rocks and turquoise waters of MacDonald Creek, Hidden Lake and Hidden Lake Pass near Logan Pass (our eighth crossing of the divide) and the sunrise view west up Saint Mary Lake near the Rising Sun campground on the east side of the park.

A few miles north of Saint Mary, the main eastern entrance to the park, is Many Glacier and its imposing chateau-style hotel. At sunrise, from the lakeside terrace of this hotel, there's a great shot of Grinnell Point right in front of you and behind you an equally magnificent view of a long breakfast buffet. Not a bad way to spend a morning and end a long road trip along the crest of the continent. Save a place for me! **OP**

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SPRINGTIME

1 **Get your equipment ready.** It's time to clean up your gear from the wet and cold shoots of winter. The corners and seams of both lenses and camera bodies undoubtedly have plenty of grime. Blow out the inside of the camera to get rid of dust, dirt, lint and pieces of film. Don't blow too hard on the shutter curtain.

Check the battery compartment. Clean it out with a Q-Tip to be sure there isn't any battery acid in the compartment. Put in new batteries whether you think they're needed or not. Carry extra batteries with you always!

2 **Exposure meter confidence.** Whenever possible, during your regular shooting, you should be consistently bracketing your exposure in ½-stop brackets. Most of the time, your best exposure should be the middle exposure. If the exposure that's right on is consistently over or under the middle exposure, you need to make adjustments to your ISO setting. When the time comes where a bracket isn't possible, you'll have the confidence to shoot the action and know you're getting the exposure right.

Continue with the brackets when you're back to shooting regular subjects. Just remember—if you take only one exposure, it will be your best expo-

TIPS

Get ready for the warmer seasons with these pointers from Outdoor Photographer's resident tech guru

Text And Photography By George Lepp

sure, your only exposure. I prefer to make my final decisions on the light box. Going back to reshoot is seldom an option in nature photography. Buying a few more rolls of film is.

3 **Filters can make the difference.** Out in the field, the grand landscape looms in front of you. It's as beautiful as anything you've ever seen. Can you capture it on film? Will it translate so others will see what you're seeing at that moment?

One way to have a better chance is to use filters that help the translation. Polarizing filters are number one on my landscape list. They'll remove reflections off the rocks, water and foliage, allowing the underlying colors to record.

The second filter that might be instrumental to your translation is a graduated neutral density filter that

CLOCKWISE FROM OPPOSITE PAGE: Denali National Park, Alaska, shot with a polarizer and a graduated neutral density filter; A springtime staple—a field of wooly sunflowers and phacelia and a close-up of the flowers; Getting in close with a long lens allows you to examine the expressive face of this orangutan, which was photographed at the California San Diego Zoo.

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will bring a bright sky into adjustment with the exposure for darker land areas. The secret to using a graduated ND filter is to make it look like you didn't. The soft edge of the transition where the filter comes across the horizon can't be obvious. I also carry a warming filter to solve the color shift toward the blues when the photograph is being taken in the open shade. The light on the subject will be influenced by the blue sky. A warming filter (81A or 81B) corrects the blue back to the colors in the image that we expect to see.

4 **Use film as a tool.** Today's films are sharper, more colorful and faster than ever, and there are many more types than ever before. By choosing the right film, the translation of the scene to film can be enhanced.

Various slide films have different color palettes. One film can be perfect for flowers, landscapes or scenes with low contrast, while another gives a closer rendition to what we expect. These are best for photographs where animals and people need to look as expected. New faster slide films will solve lighting problems that were impossible just weeks ago.

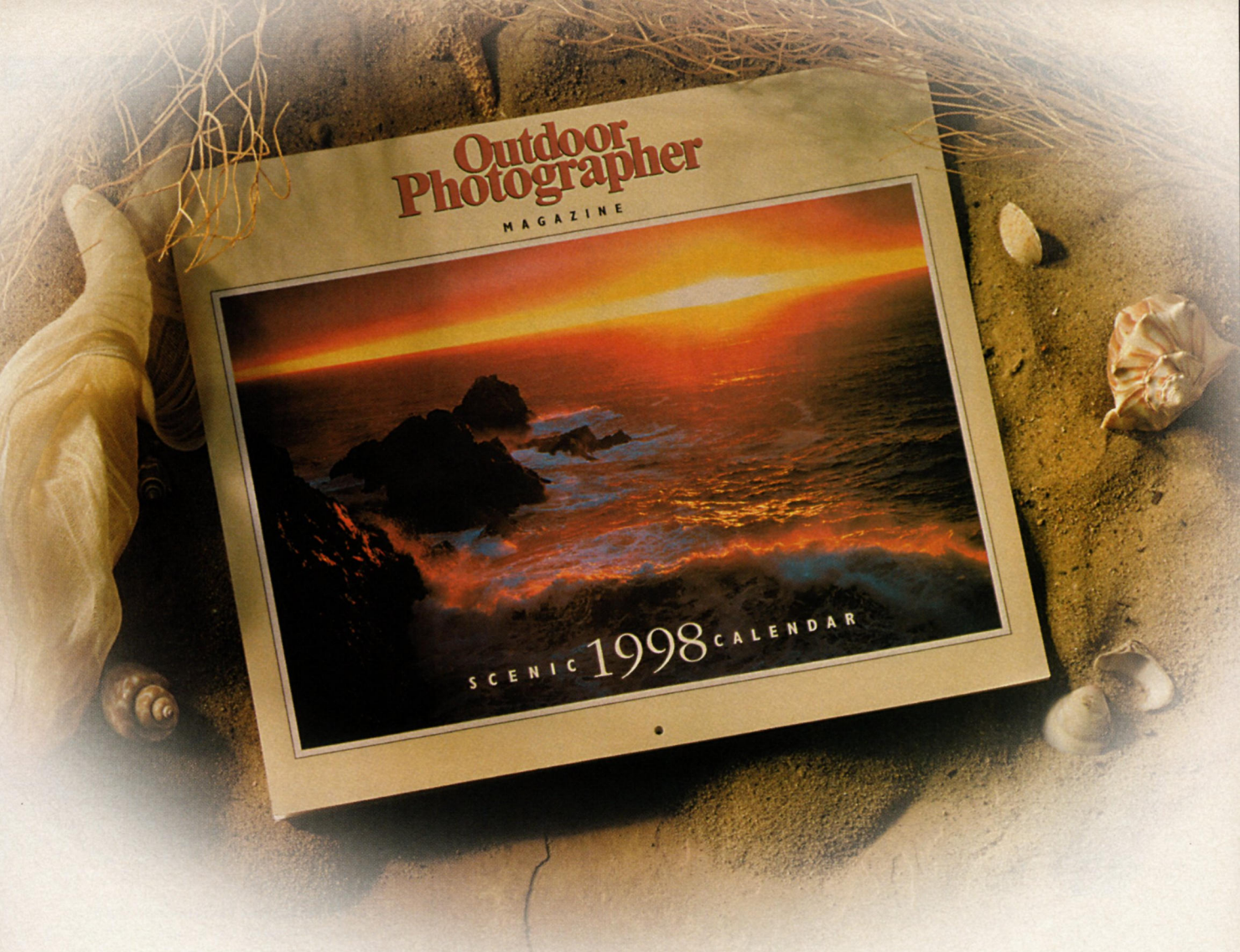
Print films get better with each new generation of emulsions and allow us to photograph with prints in mind while not needing as critical exposure settings, giving us better color and sharpness than previous print films.

5 **Show the subject in a different way.** If we can show the subject in a way that's different from what our viewers see on a regular basis, they'll have a reason to look at our images. This can mean from a different angle or perspective, with more color, closer or in a new light. Photograph it differently—and well—and they'll want to see it.

6 **Respect your subjects.** You've heard the saying that no photograph is worth sacrificing the subject. This is probably more far-reaching than many of us realize. Keep in mind that stress on some subjects is cumulative and what the photographers and other persons did before you might need to be taken into consideration.

Even wildflower photography needs to be approached with some pre-thought. Continuous walking through

(Cont'd on page 101)



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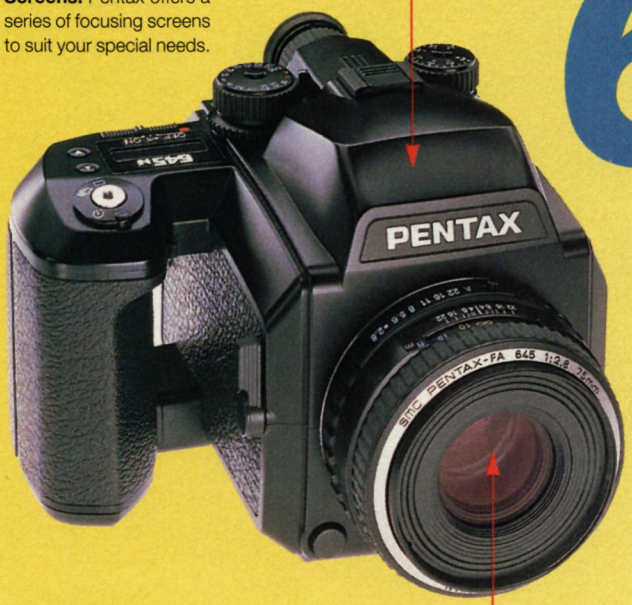
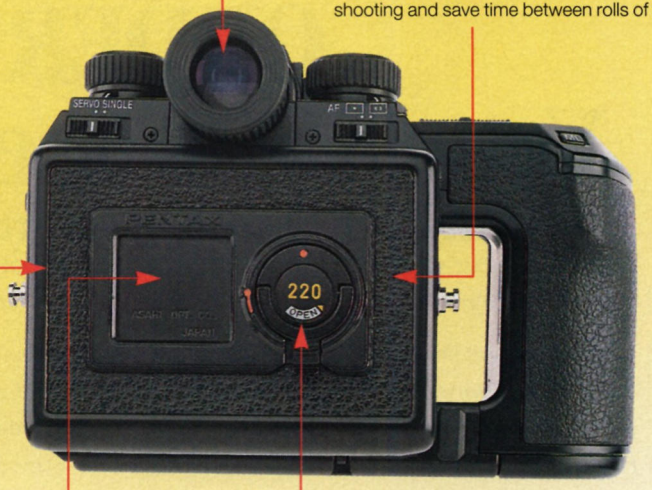


Medium-Format Autofocus System: The SAFOX IV is a phase-matching autofocus system that gives you sharp focusing on your subjects—even under challenging low-light conditions. You can choose between a wide three-point frame or a pinpoint spot frame, depending on your subject. There are three focus modes: AF Single, AF Servo and Manual focus. In AF Servo mode, the camera tracks the subject's movement and "predicts" where optimum focus will be.

Eye-Level Viewfinder: The very comfortable viewfinder now has a directly incorporated loupe. An LCD panel in the viewfinder shows you a range of exposure information.

Interchangeable Film Holders: The 645N shares the same film holders as the 645. You can carry a few when you head out shooting and save time between rolls of film.

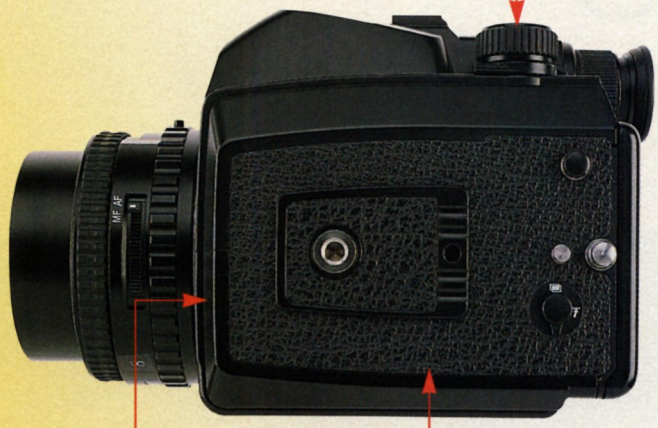


Data Imprinting: An imprinting system prints the vital data about exposure of your shots in the bottom border of the film, just outside the image area. No more wondering about your exposure information.

High-Speed Motordrive: A new high-tech drive system advances the film at two frames per second (very fast for medium-format film, which doesn't have sprocket holes), thanks to the high-precision pulse-count film transport mechanism. You can set the motordrive for single frame advance or continuous shooting.

Large 6x4.5cm Image Area: The medium-format film provides images that are 2.7 times larger than a 35mm frame for excellent sharpness, high resolution and showing fine details very well.

Dial Controls: A pair of large dials controls the camera's functions for quick, sure mode selection.



Depth-Of-Field Preview: Check the depth of field and make sure that both the distant mountains and the foreground flowers are sharp before you shoot the picture.

Compact, Lightweight, Rugged Body: Aluminum and glass-fiber reinforced polycarbonate construction provides shock- and wear-resistance. The mechanisms in the body are very quiet, which is great for photographing wildlife.

Dual Six-Segment Metering System: The 645N uses a pair of six-segment sensors on either side of the viewfinder to read the light conditions in distinctly different ways. One sensor measures the entire field while the other one reads the central area. This combination gives you very accurate readings. The system can also be set for spot or center-weighted metering.

Memory Lock: You can lock the exposure for 10 seconds and change the composition.

LCD Panel: Pertinent film and exposure data is shown at a glance on this panel.

Auto Bracketing: Automatically take a normal, overexposure and underexposure set of images. You can set how far under and how far over you want the bracketed shots to be. Exposure compensation also allows you to adjust the exposure ±3 stops in ⅓-stop increments.

Multi-Mode Exposure System: There are four exposure modes: fully programmed auto exposure, aperture priority, shutter priority and metered manual.

Pentax 645N Specifications

Camera Type: Medium Format SLR

Format: 120/220

Lens Mount: Pentax 645 AF and Pentax 645 A; SMC 645FA and A lenses are useable with manual focusing

Focus Screen: Interchangeable

Exposure Metering: TTL open aperture multi-pattern

Exposure Modes: Programmed AE, Shutter-Priority AE, Aperture-Priority AE, Metered Manual

Exposure Compensation: ±3 EV in ⅓-EV steps

Shutter Speeds: Electronically controlled 30-1/1000 sec. stepless, plus Bulb

Film Speed: ISO 6-6400

Viewfinder: Keplerian telescope SLR-type, eye-level prism

Viewfinder Display: Focus indicator, shutter speed, aperture, flash status, memory lock, exposure compensation, overexposure, underexposure

Depth-Of-Field Preview: Yes

Film Loading and Transport: Automatic film loading and advance up to two frames per second

Flash Sync: 1/60 sec.

Self-Timer: Electronic with 12-second delay

Power Source: 6 AA batteries

Dimensions: 5.9x4.4x4.6-inches

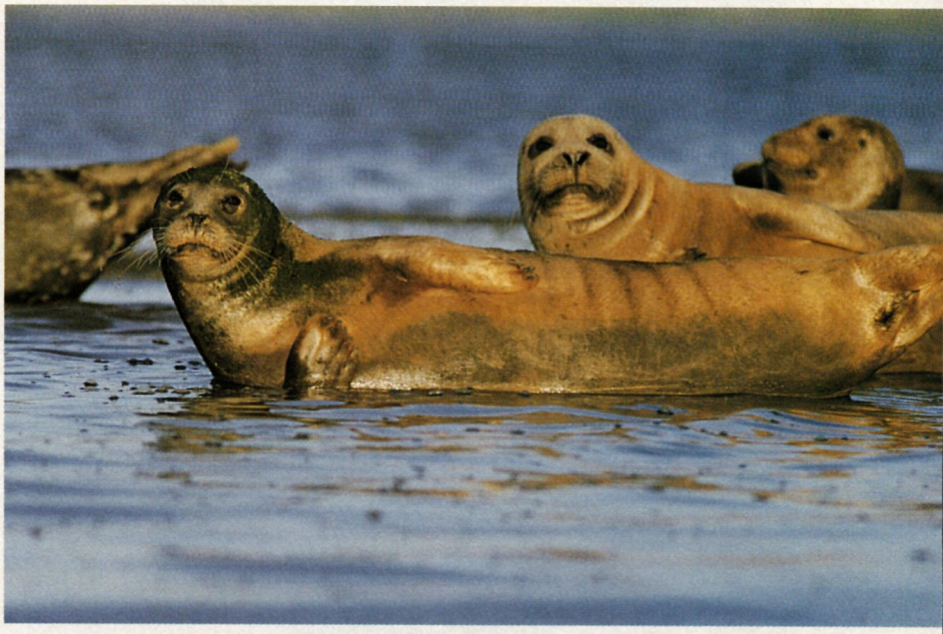
Weight: 45.2 ounces

For more information, contact: Pentax, (303) 799-8000, www.pentax.com.

Low Light Saver

Get an extra stop and the ability to push even more with this new slide film from Kodak

Text And Photography
By George Lepp



You can see the fine grain and color rendition of which the E200 is capable, even under low-light conditions. Having ISO 200 allowed Lepp to use a smaller f-stop for greater depth of field.
Canon EOS-1N, Canon EF 300mm *f*/2.8L at *f*/16, Kodak Ektachrome E200

Slide films keep getting better. The color gets brighter, the image gets sharper, and now the speed is getting faster. As outdoor photographers, we often find ourselves in lighting situations that are less than ideal. Animals are more active early and late, while some of the best opportunities for creative photography take place under skies that are threatening instead of a midday blue. Then there's the equipment that we often use. Long lenses tend to have slower *f*-stops with the propensity to magnify every movement or vibration that we impart to the optic. The need for fast shutter speeds and small lens openings is always a compromise we have to deal with. What we need is a good slide film with a faster ISO!

For the first time, we have a slide film in the ISO 200-plus range that gives excellent sharpness, color fidelity and controlled contrast. Kodak's new E200 Professional Ektachrome film ushers in a new tool that should make every outdoor photographer breathe a little easier when the photographic conditions get difficult.

Kodak has built a film that incorporates its T-Grain technology in all three layers of the film for a quantum improvement in sharpness. Also, the film can be push-processed for even greater speed without significant color changes. Lower contrast helps mitigate the eventual gain in contrast as film is pushed to these faster ISOs.

Many of us in the field have been pushing ISO 100 films to ISO 200 for years with reasonable results. The need for special processing, the increased cost for push processing, as well as the leap in contrast with some color shift makes this not the most efficient use of our film stock. So why didn't we just use the ISO 200 films that have been available to us for years?

The truth of the matter is that existing ISO 200 slide films from all the film manufacturers haven't been very good. Their sharpness, color and contrast leave much to be desired. Because they're based on ISO 400 films, they exhibit low color saturation and considerably less sharpness than ISO 100 slide films. Pushing a slower speed transparency film to 200 has always been a better choice than using the existing 200 speed films.

At ISO 200, Kodak's E200 slide film has excellent color, a fairly low contrast and amazingly good sharpness, not quite as sharp as the ISO 100 films that most of us use from Fuji and Kodak, but so close as to make it a viable alternative when the need arises.

My formal testing of the Kodak E200 was done at the Santa Barbara Zoo where I could find an animal that would stay in a low light situation and allow me to shoot several films side-by-side and compare the results. This also afforded the chance to photograph the same subject with E200 pushed to several faster ISOs to see the results of push-processing and again compare the pushed film to existing ISO 400 slide films. The results emphasized the ability of E200 to be pushed into the area of ISO 400 and 800 to really solve the low-light problems in nature where we often just give up.

I'm not going to tell you this film

will give you the same results at ISO 400 and 800 that it gives you at ISO 200. Anytime you push-process a film you'll get a gain in contrast, increased grain, a loss of good solid blacks in the deepest shadows and usually a color shift that you may or may not be able to live with. With E200, the gain in contrast is well under control. Yes, there's a gain, but the film starts at a lower contrast so a one-stop push brings the film to what would have been expected at a lower speed. There's some gain in granularity, but we still have the sharpest 400 and 800 speed transparency films I've seen.

How about the maintaining of good blacks in the image? At ISO 200 and 400, this film holds excellent tonal values with good blacks and clean whites. Push it further to ISO 800 or 1000 and, yes, the blacks start to gray out a little as the contrast picks up and you lose some detail in the shadows and highlights. What impresses me most about this film is its ability to maintain consistent color all the way from ISO 200 to ISO 1000. The minimization of color shift was amazing. The other films that I've pushed to ISO 400 and 800 show considerable difference in color when compared to its initial ISO.

The bottom line is that outdoor photographers have a new tool that not only can be used to gain that one more *f*-stop or shutter speed we sometimes need, but we can readily push the limits of this film to solve even more photographic problems. These are situations that we passed over as not being possible to solve in the past.

Since my first formal tests with E200, I've used the film where I've had a long lens from a moving kayak and where my subjects have been in low light conditions. The Canon 300mm *f*/4 Image Stabilizer lens is now a 300mm *f*/2.8 Image Stabilizer lens. Every lens in my backpack now has the capability of being at least one stop faster. These are the kind of tools that will continue to improve our photography.

Now that we can start photographing earlier and stay out later, when are we going to sleep? Don't even talk to me about astrophotography.

Contact: Kodak, (800) 242-2424, www.kodak.com **OP**

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(Cont'd from page 52)

isn't allowed, you can still get away with taking pictures if you remain low-key about it. I carry some very good point-and-shoot cameras with me, like the Minolta TC-1. It's $1,200 [Singapore dollars; U.S. list price is $1,450] with a 28mm *f*/3.5. It will do a double-page spread for *National Geographic,* but it appears very innocent.

A professional friend of mine, Bob Krist, who shoots in Europe, will go into places like the Viennese Ball where you're not supposed to take pictures and pull this out of his suit jacket.

In the same way, I always try to limit the amount of gear that I carry. To start with, I don't carry a typical camera bag. I usually carry two cameras and two lenses—a 20-35mm zoom on one body and an 80-200mm *f*/2.8 on the other. On one level, I suppose carrying two cameras makes me a little conspicuous, but I try to keep one so that it's not hanging off the front of my neck where it's in full view.

With two cameras, I don't have to miss a shot while I'm changing lenses, and I don't have to go through conspicuous photographer motions by dipping into a bag to change a lens. I use two hip pouches, which I had custom made, but you can buy them in the U.S. They're just large enough to carry film, a flash and some filters—only what I need for that day. You don't have to take everything with you. You can look a little incognito, although my wife tells me I look like a gunslinger at times.

You should never go out with too much equipment or equipment you're not familiar with. Don't mess about with filters that are going to distract you because you have to put 100 percent of your effort into your subjects. That's why I like the new fully automatic autofocus cameras because, when you say to a person, "I just want to take two seconds to take your picture," you can mean it. And you have to take two seconds because they may turn and walk away.

OP: Can you categorize the reactions to photography of the various groups like Muslims, Buddhists and Hindus?

Lloyd: You can only generalize to a point. The Muslims in Malaysia and Indonesia are very different from the American notion of those in Arabic countries of the Middle East. The people of Bali are Hindu, but their Hinduism is vastly different than in India, so it's important to familiarize yourself with restrictions for walking into their places of worship.

In Thailand, Buddhists are very open to you coming into their temple, but at the same time you want to avoid doing things that may offend, such as wearing shoes in a temple where leather isn't permitted. If you sit in a temple and point the soles of your feet at someone, that can be taken as a major offense. If you see a small child in Thailand, patting them on the top of the head can be an insult because they see the top of the head as the highest point of their spirituality.

The point is, you can inadvertently insult somebody, and it's your duty to figure it out beforehand, not their duty to educate you. You're not there simply to take all these wonderful pictures to impress your neighbors when you come home. You're there to have a bit of a learning experience. If you're a really good student, have an open mind and do a little bit of homework, you'll come away with some fabulous knowledge—and hopefully some great pictures. It sounds like it has nothing to do with photography, but 90 percent of getting to a photo has little to do with photographic hardware and technique.

OP: All over the world, it's becoming harder to see people wearing traditional dress on an everyday basis. Rather, T-shirts, jeans and Nike knock-offs are the norm along with tons of secondhand clothing shipped from the first world to the third world.

Lloyd: It's true, it's happening all over the world. People are wearing Chicago Bulls shirts everywhere you go. Festivals and local celebrations are the best opportunity for finding people clothed in traditional dress, if not in ritual costume.

You can check with the tourism board or guidebooks for lists of festivals. Right today, here in Singapore, I could tell you that there are no publicized events, but I know I could locate some celebration of sorts on this island. Most Asian cities are melting pots of cultures and religions.

In big, modern cities like Singapore and Hong Kong, it's more difficult to see any kind of traditional dress if not associated with something staged. Then, on the other hand, I could take you to a little temple today where people are wearing traditional dress, some in a trance, whipping themselves with swords and drawing blood. Or find others in a trance who actually think they're the monkey god, scratching themselves like a monkey, and then tomorrow, one of them could be your Federal Express delivery man. That's why I love Asia, and that's why I love living in Singapore.

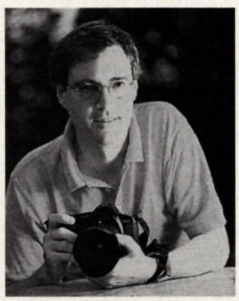
OP: What does R. Ian Lloyd bring to the profession of travel photography?

Lloyd: I try to be invisible as much as possible. You don't see a photographer behind the photograph, meaning the technique isn't distracting: the use of a telephoto; an overbearing flash; a subject staring into the lens. I like to think that I get deeper into situations, have more intimate relationships with my subjects. My job is that of storyteller as well as artist.

OP: Travel photography must be one of the most competitive categories, since anyone with a camera can start tomorrow.

Lloyd: It's very easy to travel and take a camera, but it's not so easy to interpret a place and do it with style and distinction. Most photographers are so distracted by being in a place for the first time that they forget to innovate, to find a way to make a compelling picture.

The longer I'm here in Asia, the more I realize what I don't know. A lot of travel photography is discovery, but the other part is shooting the same things over and over. I'm continually inspired by the challenge to photograph something I've probably photographed several times in my career—or even last month—and find a way to do it again, only better. It's a neverending test of my creativity. **OP**



R. Ian Lloyd

"I earned over $200,000 from one of these three photographs I took for my NYI course..."

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Louis has earned over $200,000 selling prints of one of these pictures. That's right. Over $200,000 - and he writes that he expects to top a quarter of a million dollars soon. In fact, with his wife he's starting a nationwide network for his photographs.

Louis says, "NYI training made it all possible."

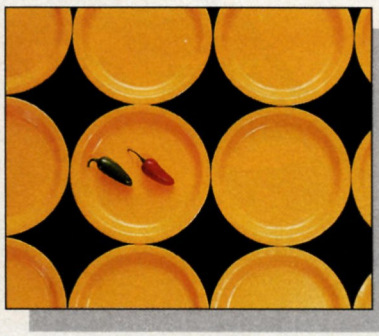
We say, "Go for it, Louis!"

Louis Barton

Dallas, Texas

Here I am with the camera that earned me over $200,000 from just one picture...thanks to my NYI training!

To find out which of these three photographs earned Louis over $200,000, send for the free NYI Catalog.



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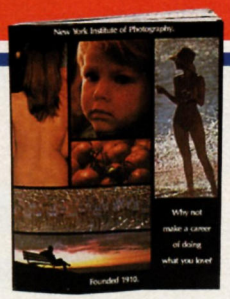

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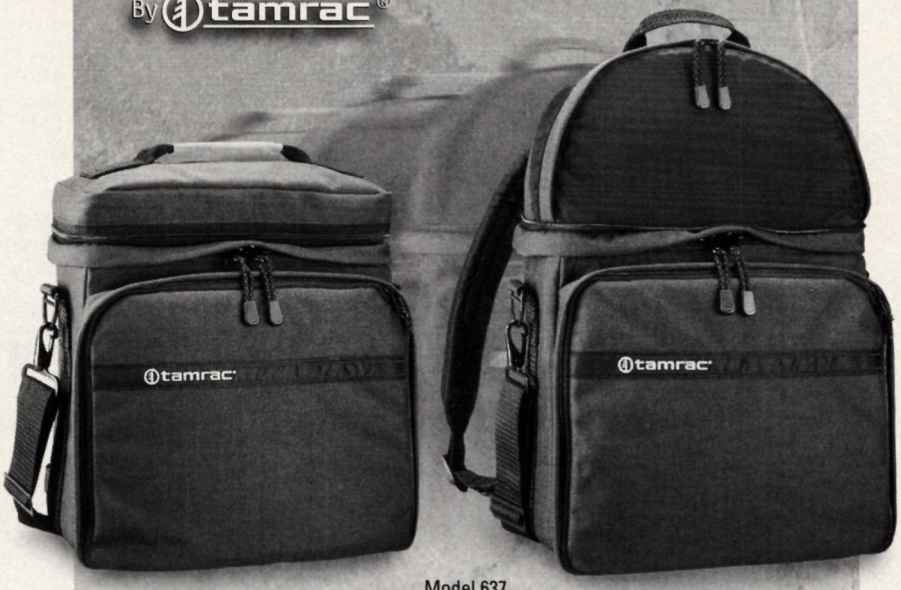

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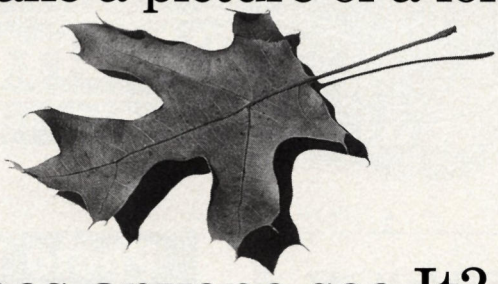

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shot that no other human eyes have witnessed, and an unpaved bumpy road threatens to send your soft case clattering about your trunk. Such concerns pale, however, when your cameras and lenses are sealed in the Fort Knox-like walls of a hard case.

The hard cases we feature here go beyond simple impact protection and are virtually unbreakable as well as waterproof and dust-proof. So, along with a weight being lifted knowing that your camera is safe, you can actually go places you couldn't before without risking serious damage to your photography equipment. Anyone who has been to the beach knows that sand gets everywhere, and it can turn a wonderfully exposed roll of film into a frustration when a single grain scores a line across each frame. With the right equipment, dust and sand can be far less an impediment.

There are two types of hard cases you can use—one comes with a bag already inside, which you simply take out and carry, and the other comes with foam inside, which you can pick and pluck to fit your equipment, or replace with the gadget bag you already have. In either case, your hard-shell case is, in effect, fully convertible—if you want to leave the hard case in your car, at your campsite or anywhere else, just take out your bag and leave the shell behind. If you're traveling by canoe or kayak, or biking and hiking in dusty conditions, keep your equipment in the weatherproof hard case until you're ready to shoot.

Pelican and Lowepro make hard cases that can come with custom gadget bags inside. The Pelican 1520 Case fits Pelican's Convertible Travel Bag, which you can take out for day hikes. The Pelican hard case is guaranteed watertight to 30 feet—the O-ring creates a perfect seal that completely prevents dust and water from penetrating. If the worst-case scenario happens and you drop your case in a river, there's really not much to worry about (lest it floats away!).

Both the Lowepro and the Pelican survive changes in altitude and temperature, so you can take them from the desert to the mountains. The thick, lightweight walls are extremely tough and resist denting or scratching.

The Lowepro Traveler Extreme hard case can be purchased separately or with a custom-fit shoulder bag, the Omni Traveler, which has room enough for two SLRs and five lenses. The hard case has O-ring seals to make it airtight and weatherproof—no dust or water will get close to your cameras and lenses. The lightweight structural resin construction makes the bag a breeze to tote in your car while being easily strong enough to withstand the bumping and pitching of a rough road. The Lowepro gives you the confidence to travel anywhere and know that your investment is safe from the elements.

The hard cases we feature here go beyond simple impact protection and are virtually unbreakable as well as waterproof and dust-proof.

Another very tough hard case is the York Pack 80. York Pack's cases were designed in conjunction with *National Geographic* staff photographers and are used by them and other outdoor organizations for the cases' amazing strength, flotation and watertight qualities. You can strap the York Pack 80 onto your shoulders, your bicycle or even a horse, and it's also made to fit perfectly in a canoe. Put your gadget bag in this 70-percent recycled material case, cinch down the straps, and rain, snow and dust are banned from entry altogether.

Hard cases and your gadget bag work very well in conjunction. For shorter distances, cases with pull-out bags are fine, but you don't want to travel long distances with a gadget bag inside. For a plane trip

Photo Contest — Over $150,000.00 in Prizes

International Library of Photography to award 70 prizes to amateur photographers in coming months, including $1,000.00 Grand Prize

Owings Mills, Maryland — The International Library of Photography has just announced its upcoming amateur photography competition. The contest is open to everyone and entry is free.

"We're looking to identify new and emerging talent in the field of photography," stated Jeffrey Bryan of The International Library of Photography. "We have a ten-year history of awarding large cash prizes to talented amateur artists who have never before won any type of artistic contest."

The International Library of Photography was founded to recognize and promote the artistic accomplishments of amateur photographers. The libraries have awarded over $150,000.00 to talented artists in recent years.

How to Enter

Anyone may enter this competition simply by sending ONLY ONE photograph in one of the following categories: People, Animals, Nature, Action, Humor, Portraiture, or Other. Your photo must be a color or black and white print (unmounted), 8" x 10" or smaller, and should be sent to:

The International Library of Photography
Suite 101-3101
3600 Crondall Lane
Owings Mills, MD 21117

Be sure to include your name and address on the back of your photograph, as well as the category in which you wish to enter and the title of the photograph (photos cannot be returned).

"All photographers who enter will receive a response concerning their artistry," indicated Bryan. "I hope you urge your readers to enter the contest. They could be our next big winner."

The International Library of Photography awards prizes to talented amateur photographers. This Grand Prize Winner by Linda Jackson of Texas won $1,000.00 and will be seen by millions of people.

Possible Publication

Many submitted photos will also be considered for publication by The International Library of Photography. Previous anthologies published by the organization include *A Question of Balance, The Other Side of the Mirror,* and *Wind in the Night Sky*, among others. These anthologies routinely sell out because they are truly enjoyable and are also a sought-after sourcebook for artistic talent.

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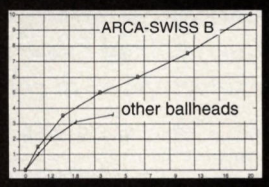

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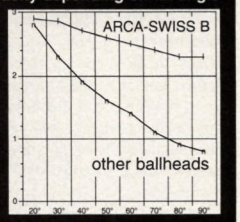

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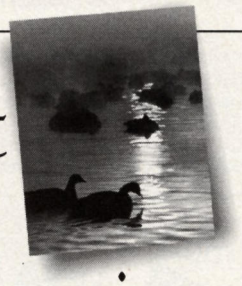

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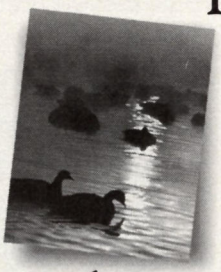

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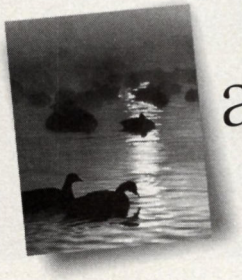

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or a cross-country car trip, it's a good idea to pack your lenses differently—in the snug, soft protection of pick-and-pluck foam. Aside from that application, the bags with pick-and-pluck foam also give you the option to pick out foam to make a snug fit for your extant gadget bag.

The Tundra Sea King 821 case, made by Satter, is built to stand up to harsh conditions. The durable, polycarbonate shell is constructed to resist impact and extreme temperatures. The silicone O-ring seals out particles and moisture. The Sea King comes with the choice of dividers or pluck-out foam as shown here. Whatever shape your camera or lenses, just pull out the foam squares for the perfect fit. Your precious equipment has the advantage of being completely enclosed by resilient, yet soft foam completely surrounding its surface area.

Doskocil's Seal-Tight Photo cases also come with the option of dividers or cubed foam to pluck out for a custom fit. These cases are made water-, air- and dust-tight by a continuous O-ring system. The large hinge system is very strong and flexible, and the Doskocil also comes with a four-latch system to keep the seal that extra little bit tighter. Strap this hard case to the back of a snowmobile and set off into the winter wilderness or take it with you on a mountain-biking trek.

With any of these cases, the drenching you'd get on a canoe or kayak expedition won't ruin your film or equipment by permeating your case. Aerial photographers, you can prevent turbulence from wrecking havoc on cameras by housing them in a hard case. More than a few of you wildlife photographers will have had experiences where animals became a little too interested in your bags. A hard case can be the solution.

Though not waterproof nor dustproof, the Zero-Halliburton cases are well known for impact resistance. The aircraft-quality aluminum shell is very strong and weighs only 8.5 pounds. The 107C comes with foam that you can cut to fit your

camera and lenses. Made moisture- and dust-resistant with a tongue-and-groove closure, the 107C is a good choice if you're not planning on taking it into the most severe conditions. The Zero-Halliburton is perfect for straightforward car or plane travel because it offers great impact protection for sensitive optics while looking stylish with its polished metal and sleek styling.

The weather is unpredictable, and dust, snow, rain and sand can turn your well-planned photographic expedition into a washout. And no matter how careful we are, a moment of inattention can cause tremendous damage to sensitive equipment. Of course, nothing offers absolute protection and, needless to say, as soon as your camera is out of the case, you're back on your own. But hard cases can help keep your cameras and lenses in tip-top working order, and that means one fewer hurdle on your road to that perfect image. OP

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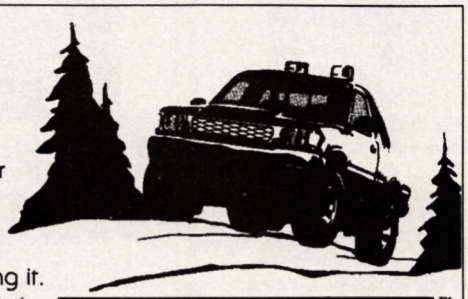

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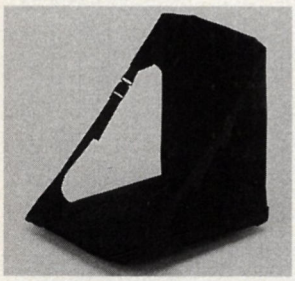

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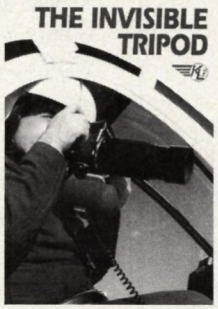

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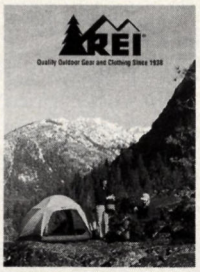

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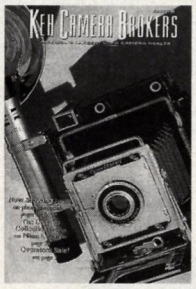

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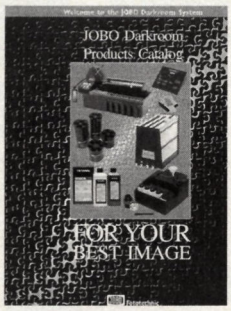

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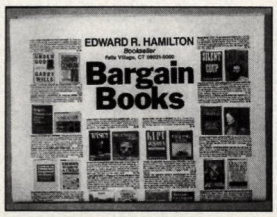

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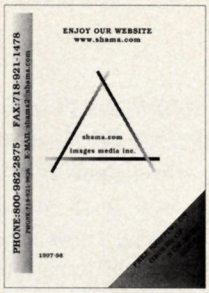

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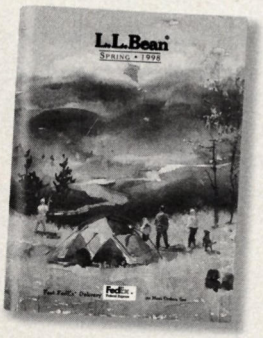

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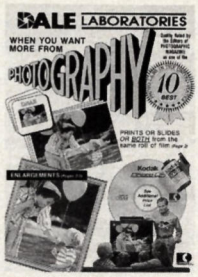

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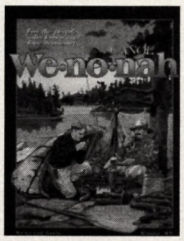

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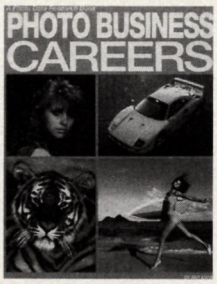

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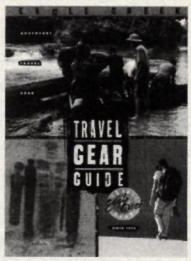

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Wildlife From Africa To Alaska

Throughout 1998

Jeffrey Rich Wildlife Photography Tours announces its 1998 schedule of tours led by Rich, whose work appears regularly in many publications, including the cover of *Audubon's WildBird* Calendar. "African Birds" (June 12-26)—Join Rich and *WildBird* magazine editor and African bird expert Paul Konrad as you explore Kenya's birdlife. Contact Voyagers International at (607) 273-4321. "Southeast Alaska Humpback Whales" (July 23-28)—Spend a week aboard the *Delphinus* photographing the incredible behaviors of these whales lunge feeding, breaching, bubble net feeding and more. The trip includes a scenic flight over the area. Rich also offers weekend trips in California and Oregon to photograph wildlife such as elephant seals, bald eagles, snow geese, elk and wood ducks.

For more information, contact: Jeffrey Rich Wildlife Photography Tours, P.O. Box 66, Millville, CA 96062, (530) 547-3480.

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Italy: The Cortona Center Of Photography

March-November, 1998

Set in the Tuscan hilltown of Cortona, the Cortona Center of Photography offers one- and two-week workshops designed to stimulate creative thinking while expanding technical knowledge for both amateurs and professionals. A combination of lectures, demonstrations, critiques, field work and lab work, the workshops allow students to explore the surrounding countryside and visit some of the art of Italy. Instructors, working one on one, will set progressive goals based on each student's level of proficiency and aesthetic direction. Along with photographers and founders Laura Fellows and Allen Matthews, noted guest instructors will include John Paul Caponigro, Bruce Davidson, Jill Enfield, Robert Farber, Laurence Gartel, Ralph Gibson, Stephen Johnson, Douglas Kirkland and Pete Turner. Limited to 10-12 students.

For more information, contact: Cortona Center Of Photography, P.O. Box 550894, Atlanta, GA 30355, (404) 872-3264.

Olympic National Park

August 15-21, 1998

Ancient rain forests, high mountain meadows, incredible seascapes and an abundance of wildlife awaits nature and outdoor photographers on Washington State's wild peninsula. Olympic National Park is one of the most diverse and beautiful wilderness areas in North America. With a territory that covers 900,000 acres and an elevation range from sea level to 7965 feet, the park provides an unlimited variety of photo opportunities. Join outdoor photographers James H. Moerschel and Phil Maranda for an exciting trip to some of the most dynamic image-making locations the Olympic Peninsula has to offer.

For more information, contact: Phil Maranda Photography, #118-45 Boyd St., Victoria, B.C., V8V 2C9 Canada, (250) 995-2572, http://www.photoquest.com.

Kenya And The Galapagos Islands

September and November, 1998

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For more information, contact: Nature's Light, 7805 Lake Ave., Cincinnati, OH 45236, (513) 793-2346, fax (513) 793-2342, e-mail: natureslight@fuse.net.

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Monument Valley & Grand Canyon, AZ	Apr. 25 - May 1
Arches National Park in Springtime, UT	May 16 - 22
Yellowstone and Grand Tetons in Springtime, UT	June 13 - 19
Glacier N.P., MT	June 11 - 17
Canadian Rockies	June 18 - 26
Olympia Peninsula, WA	Aug. 15 - 21
Oregon Coast	Aug. 22 - 28
Yellowstone in Autumn, WY	Sept. 19 - 25
Grand Tetons in Autumn, WY	Sept. 26 - Oct. 2
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For more information, contact: PhotoTour Network, (800) 633-0299, www.voyagers.com, e-mail: explore@voyagers.com.

Around The World Workshops And Tours

Throughout 1998

Joe Englander Photography Workshops and Tours has taken over and expanded both the staff and schedule of Workshops in the West. International tours have been increased to include Greece (Apr. 15-25), Ireland (May 21-31), Venice (June 5-13), Tuscany (July 14-25, Sept. 11-20) and Switzerland (Aug. 30-Sept. 7), plus the exotic, rarely visited Himalayan kingdom of Bhutan. An unusual expedition using pack horses to carry equipment into remote areas of Yellowstone (Aug. 2-8) is complemented by workshops covering Texas Wildflowers (Apr. 6-10, 11-12), California Redwoods (June 12-14), Taos and Santa Fe (July 10-15), the Tetons (July 19-24), Montana (July 26-31), Olympic National Park (Aug. 10-15) and the Slot Canyons (Nov. 2-8).

For more information, contact: Joe Englander Photography Workshops And Tours, P.O. Box 1261, Manchaca, TX 78652, phone/fax (512) 295-3348.

A World Of Wildflowers

Spring And Summer, 1998

Join photographers Nancy Rotenberg and Michael Lustbader for workshops set on a western Pennsylvania farm. Participants begin each day before dawn and photograph until the last rays of light have disappeared. Subjects include wonderful wildflowers and an overflowing greenhouse filled with plants, cut flowers, butterflies and frogs. Their Costa Rica workshop (May 29-June 7) takes participants to lush rain forests, coastal habitats, a butterfly farm and a wildlife preserve; the Colorado workshop (July 14-19) treats participants to canyon wildflowers, snow-capped mountains and alpine waterfalls. All workshops feature in-field discussions on light, exposure, composition, filters and aesthetics.

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For more information, contact: Natural Tapestries, 1208 State Route 18, Aliquippa, PA 15001, (412) 495-7493, fax (412) 495-7370, e-mail: tapestry@ccia.com.

Nature Photography Seminars

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Learn how to make stunning nature photographs by attending a comprehensive one-day seminar taught by professional nature photographer Rod Planck. The "How to Photograph Nature" seminar topics teach you how to: select and use nature photography equipment and techniques; master natural light exposure (without bracketing); and unlock your creative abilities through composition. Rod also shares money-saving tips, professional advice and more. Participants will receive one roll of Fujichrome Velvia, one roll E-6 processing, a complete set of seminar notes, a supplier list for nature photographers and a chance to win one of many door prizes. Dates/locations: New York City area (Mar. 15); Atlanta, Ga. (Mar. 22); Jacksonville, Fla. (Mar. 29); Durham, N.C. (Apr. 4); and Washington, D.C., area (Apr. 19).

For more information, contact: Rod Planck Photography, P.O. Box 169, Paradise, MI 49768, phone/fax (906) 492-3444.

Arctic Photo Adventure

March-April, 1998

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For more information, contact: Location Greenland-Iceland, Sudurhvammur 9, 220 Hafnarfjordur, Iceland, phone/fax +354-565-0463, e-mail: lgicentrum.is.

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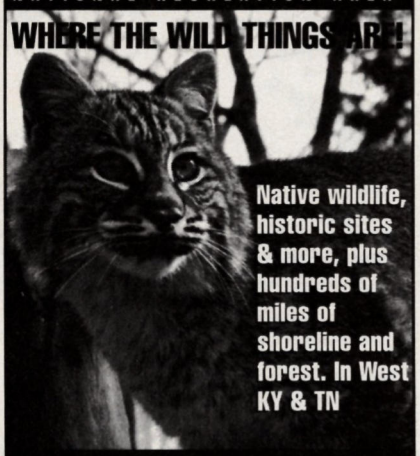

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☐ Venice & the Islands	Jun 5-13
☐ Florence & Tuscany	Jun 14-25
☐ Taos & Santa Fe	Jul 10-15
☐ Grand Tetons	Jul 19-24
☐ Photog Formulary	Jul 26-31
☐ Yellowstone by Horse	Aug 2-8
☐ Olympic Peninsula	Aug 10-15
☐ Switzerland	Aug 30-Sept 7
☐ Florence & Tuscany	Sep 11-20
☐ The Secret Himalayas	Sep 27-Oct 12
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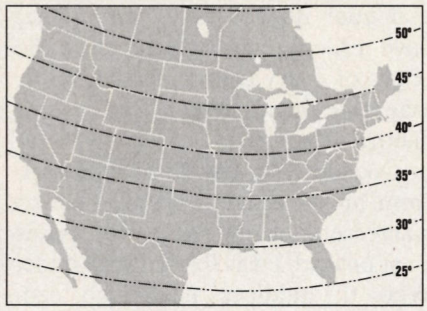

This chart will help you be in the right place at the right time by allowing you to plan your sunrise, sunset, moonrise and moonset photos ahead of time. You'll know exactly where to be with your camera for the photo composition you want to make long before the sun reaches the horizon. Find the nearest date at top and the latitude nearest your own in the column at left. Where the two intersect, you'll find the true (or map) bearings for rise (R) and set (S), rounded to the nearest degree. When using a compass to find the spot on the horizon where the sun or moon will rise or set, obtain the magnetic declination (variation) for your area from a USGS topographic map or other source. If the declination is east, subtract it from the bearing listed below to obtain the magnetic compass bearing. If the declination is west, add it. The result is the compass bearing to use in the field. *All data in Almanac is based on the comprehensive SUNTRACKER program, written by Charles Krebs, (206) 644-0077, fax (206) 644-1103.*

SUNRISE/SUNSET

Latitude	Mar. 7	Mar. 14	Mar. 21	Mar. 28
25° N	R-095	092	089	086
	S-265	268	271	274
30° N	R-096	092	089	086
	S-265	268	271	274
35° N	R-096	092	089	086
	S-264	268	271	275
40° N	R-096	093	089	085
	S-264	268	271	275
45° N	R-097	093	089	085
	S-264	268	272	275
50° N	R-097	093	089	084
	S-263	267	272	276
55° N	R-098	093	088	084
	S-262	267	272	277
60° N	R-099	094	088	083
	S-261	267	272	278
65° N	R-101	094	088	081
	S-260	266	273	280
70° N	R-103	095	087	079
	S-258	266	274	282

FULL MOONRISE/MOONSET

Latitude	Mar. 10	Mar. 11	Mar. 12	Mar. 13
25° N	R-077	081	085	089
	S-284	281	277	273
30° N	R-077	080	085	089
	S-285	281	277	273
35° N	R-076	080	084	089
	S-286	282	278	273
40° N	R-075	079	084	089
	S-287	283	278	273
45° N	R-073	078	084	089
	S-288	284	279	274
50° N	R-072	077	083	089
	S-290	285	280	274
55° N	R-069	075	082	089
	S-293	287	281	274
60° N	R-066	073	081	089
	S-296	290	283	275
65° N	R-061	070	079	088
	S-302	293	285	276
70° N	R-053	065	076	088
	S-310	299	288	277

MOON PHASES

◑	First Quarter	March 05
○	Full	March 12
◐	Last Quarter	March 21
●	New	March 27

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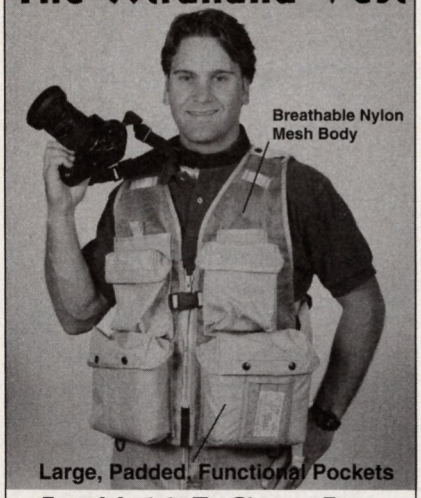

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BASIC JONES

(Cont'd from page 24)

You want your warrior to be out there in the world with a fervent belief that your images (and your name) have a God-given right to grace the pages of every card, calendar, book, magazine or ad. Which leads me to another story....

One morning, I received a message from an advertising agency, which wanted one of my images for use as a national ad. I was flushed with pride. When the giddiness finally subsided, I thought, "How much should I charge? What's the image worth?"

My warrior stepped to the fore and suggested I call a friend who ran a stock agency. He listened to me describe the usage rights the client wanted. "How much should I charge?" I asked.

"How much can you say?"

"What?" I stammered into the phone.

"Can you say...$10,000?" he replied.

"Tten thooussand ddollars?" It sounded like my mouth was full of marbles.

"How about $9,000?" he asked.

"Nninne thooussaand...?"

We continued descending until I managed to just barely wrap my mouth around "sseventy ffive hhundred."

"Well," he said, "you can start there, but you won't get it."

He had just given me one of the best pieces of business advice we'd ever received: No matter what the going rate was for the photograph, I'd never be able to command a price any higher than what I believed they were worth (which, was a reflection of what I believed I was worth).

If I couldn't even say "$10,000," how could I ever expect anyone to pay me that kind of money? I had to be ready to step up, to play the game. I had to believe in the worth of who I was and what I had to offer every time I set out to sell one of my images.

"How much can you say?" is a good test of just how strong your warrior is. In this case, I wasn't ready to play the $10,000 game then. I was, however, strong enough to get $4,500 for the rights to the picture—*many* times anything I had ever gotten before.

So don't shun your warrior. Whip that part of you into shape, make him or her part of your creative triad. Then send your warrior forth to help you kick some photographic butt. **OP**

TRAVELER'S EYE

(Cont'd from page 43)

memories of all the French outdoor markets I've lived and loved.

Touch. In Tunisia, I maneuvered a fish by its tail, dragging it over the edge of a crate. I cleaned it off with my fingers before taking a shot of the silvery sliver against the blue Arabic script.

Taste. In Morocco, the flavor of mint tea lingered in my mouth as I photographed a cafe owner returning from market with fists full of the herb, which constitutes the national drink.

Hearing. In Bangkok, faint strains of temple bells floated at a higher frequency above the din of dense traffic, luring me to images of shrines that anointed all my senses. The sounds of temple culture, the touch of inserting my own incense sticks, the smell of jasmine garlands, the sight and sense of essences and elements coincided for a visionary experience.

Vision. No one wrote more visually about the way senses magnify experience than Proust in *Swann's Way*. The famous passage in which he dips tea cakes, petites madeleines, into a cup of tea is a literary metaphor for a remembrance of things past:

"No sooner had the warm liquid mixed with crumbs touched my palate than a shudder ran through me and I stopped, intent upon the extraordinary thing that was happening to me. An exquisite pleasure invaded my senses, something isolated, detached, with no suggestion of its origin. And at once the vicissitudes of life had become indifferent to me, its disasters innocuous, its brevity illusory—this new sensation having had on me the effect which love has with filling me with a precious essence; or rather this essence was not in me, it was me.... It is plain that the truth I am seeking lies not in the cup but in myself."

Proust foresaw that the photographer's journey is to discover that the world's cup does not runneth over with photo ops that say "fromage" for our cameras. The real feel of travel photography is born of our own sensibility. **OP**

Lisl Dennis and Nevada Wier are conducting "Visual Journeys: Creativity and Adventure in Travel Photography" throughout 1998. For information on these nationwide, one-day seminars, see page 31 in this issue.

SPRINGTIME TIPS

(Cont'd from page 76)

and laying down in a stand of flowers will knock them down and keep them from going to seed. If it's a small, popular area, the flowers will soon diminish in numbers, and groups that come to photograph right behind you or years later will be disappointed. Being a basic biologist, also known as common sense, is an important part of outdoor photography. **OP**

Optimize The Possibilities

The tips given here are taken from the outdoor photography seminars being given across the United States by George Lepp in the "Optimize the Possibilities" series. These new seminars cover subjects from primary concepts that discuss new films and maximizing sharpness to techniques in macro, wildlife and landscape photography.

A second day seminar with information on "The Desktop Digital Darkroom" takes participants through getting an image into the computer, what you can do with it once it's there, software to get the job done and examples of prints from desktop inkjet printers and other methods of printing the digital image.

Locations for the seminars this spring are Rochester, N.Y.; Washington, D.C.; Tucson, Ariz.; Santa Clara, Calif.; Springdale, Ark.; and Salt Lake City, Utah. To register or for more information, call **(805) 528-7385** between 8:30 a.m. and 5 p.m. weekdays. Check out the full-page ad on page 33 in this issue of *Outdoor Photographer*.

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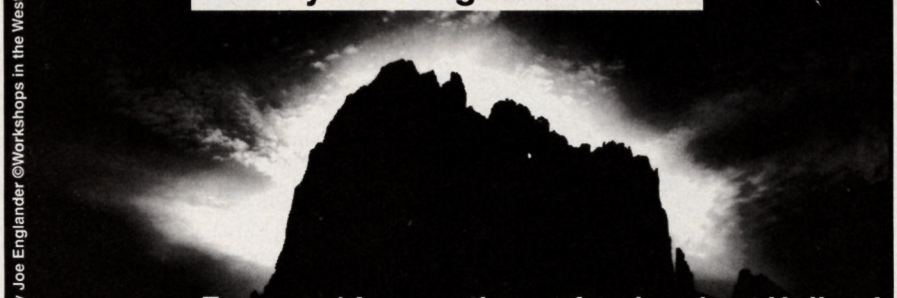

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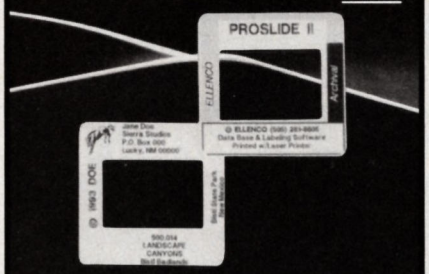

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(Cont'd from page 32)

dled through Post's San Francisco office at (800) 246-3454. Reflecting this joint venture, some of the staff members come from Post Ranch, while the majority are native Fijians, who live up to their reputation as the world's most genuinely friendly people.

It takes awhile to realize that these aren't just resort smiles, but the genuine expression of a people unspoiled by contact with the modern world. In their own villages, the same open spirit, positive attitude and presence for the moment is equally apparent.

As the storm came in, I shot the interior of our *bure* when the soft morning light coming from outdoors matched the intensity of the artificial lights. To avoid parallax distortion and yet take in the full *bure*, I used a 15mm rectilinear lens aimed absolutely level at the height of the lower ceiling beams.

Before the storm, the 86-degree ocean temperature was ideal for learning underwater photography. It's a simple matter to get a roll processed after a dive or a snorkel, study the results and go down again with a better understanding of the limitations of the medium. The 20mm wide-angle lens I used held depth of field that far exceeded the capability of the flash to evenly light near and far subject matter. Aiming the camera up to get rays of sunlight behind subjects lit with flash is especially tricky because the low synch speed often requires an *f*/11 or *f*/16 aperture, which can limit fill light down to a foot.

Because I've processed some rolls, I know I've got fine coral shots with a full spectrum of vivid hues, both from snorkeling just off the beach and 10 scuba dives on guided daily excursions. I'm also sure that I caught an incredible tropical sunset as the weather was moving in, plus some activity shots of sea kayaking, tennis and poolside scuba instruction. What I'm missing are the kind of "signature" photographs I planned to make on the final days of the week after I had done the dives, walked the beaches and saturated my awareness of the place. There could be worse things in life. I guess we'll have to come back! **OP**

***Galen Rowell**'s Web address is www.mountainlight.com.*

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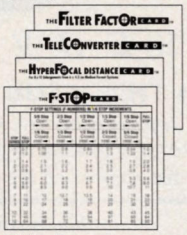

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(Cont'd from page 29)

salmon. The beaches at Rialta are covered with rocks, and you can photograph the sea stacks in the distance or hike out to them for closer views. I silhouetted the sea stacks at midday with the sun just at the rock's edge, creating almost an aura of light around the rock.

Still in Olympic is the historic Quinalt Lodge. Its meals are exquisite, and the last time I was there I tried the Rain Forest Explorer's Breakfast. The menu said this hearty breakfast would keep you exploring the rain forest all day. The meal was served on two large platters, one with a half-dozen biscuits smothered in gravy, the other loaded with a half-dozen eggs, six strips of bacon and a half-pound of homeboy fries, which I sprinkled with tabasco sauce.

After eating this meal, I drove five minutes down the road to a small waterfall where the sunlight hit the sections spraying over the rocks, making them look like exploding fireworks, and where the water in the shadows took on a silky blue color an interesting contrast was created. After 15 minutes of rigorous shooting, my Rain Forest Explorer's Breakfast had me heading back to my room to sleep it off.

To the west of Tucson, Ariz., is Saguaro National Park, with its giant saguaro cacti. At sunset, I prefer to be down in the middle of the saguaros, which I silhouette as the sun goes down behind the distant mountains. The last time I was there, I was lucky enough to get a shot of the Comet Hale-Bopp while silhouetting the cacti against the deep blue evening sky. Of course, since it was quite late in the evening, I had to hurry over Gates Pass to make it to LaFuente, my favorite Mexican restaurant. The atmosphere there, with mariachis serenading the patrons, adds even more flavor to the spicy meals.

In the winter, literally thousands of sandhill cranes and snow geese feed in Bosque del Apache National Wildlife Refuge in New Mexico. My favorite time to shoot is at sunrise, when the cranes fly across the misty water compounds. I typically use anywhere from a 300mm to a 500mm lens, shooting at maximum aperture for faster shutter speeds. At midday, I break for lunch down the road at the Owl Bar Cafe, which is famous for its green chile cheeseburgers and chile cheese fries—a meal that sticks with you all day.

Since the late '60s, I've tried to make it back to Florida's Everglades National Park every year to photograph the wading birds. Between December and late February, Mrazek Pond can be host to hundreds of egrets, herons, woodstorks and spoonbills for a few days to a week—if the proper water level is maintained. On more than one occasion, I've had spoonbills hit me in the head as they flew all around while I sat in one place.

This is where cameras with fast autofocus work well, keeping up with the action. Before Hurricane Andrew, Homestead, Fla., had a number of quaint eating establishments, but the one still standing right outside the park is Robert's Fruit Stand. You can find almost any kind of fruit or vegetable there, along with fresh-squeezed orange juice, mangos, kiwis and more. But my favorite—which has now become a ritual before entering the Everglades—is a fresh fruit shake, preferably strawberry.

The Nature Conservancy's Green Swamp in North Carolina is full of carnivorous pitcher plants, sundews and flytraps, as well as beautiful orchids. I try to shoot down the throats of the purple pitcher plants to show the insects trapped in the liquid-filled receptacles. I use a 200mm Nikkor Micro with a supplementary lens for higher magnification while working off a tripod.

About 15 miles from the Green Swamp on the coast of Southport is the Provision Company. This is where I eat lunch and dinner every day when I'm shooting. The crab burgers, shrimp, fresh fish sandwiches and gazpacho soup are the highlights, consumed outside on the dock looking out toward Bald Head Island.

My favorite place to shoot in Acadia National Park in Maine is on top of Cadillac Mountain. The lichen-covered furrows, the reds of blueberry bushes and the tans of autumn grasses contrast against the fog-enshrouded mountain. When the fog blows out past the bay, islands are revealed against the deep blue water. Bar Harbor is crowded with restaurants serving lobster in every way imaginable—a must while visiting Maine. **OP**

Secret Locations

(Cont'd from page 45)

habitat for hundreds of wildlife species. Up to 3000 greater sandhill cranes nest here. Shorebirds pass or breed on the refuge's wetlands, including avocets, black-necked stilts, least and western sandpipers, dowitchers and long-billed curlews. Up to 50,000 snow geese and over 100,000 ducks frequent the refuge's wetlands during the fall migration, and tundra swans appear on the refuge in fall, with numbers ranging up to 10,000. More than 5000 white pelicans nest on Malheur, and did we mention the 100-plus bald eagles that roost on the refuge during the winter months? The refuge has a 42-mile auto-tour route for visitors to explore.

KLAMATH BASIN REFUGES

12 This complex of six national wildlife refuges (Bear Valley, Clear Valley, Klamath Forest, Lower Klamath, Tule Lake and Upper Klamath) protects 151,000 acres of prime wildlife habitat in California and Oregon. The concentrations of waterfowl on these refuges during the fall migration season is considered to be the largest in North America. Along with Ross', Canada and white-fronted geese and over 20 species of ducks, Klamath provides the photographer with a magnificent and inspiring location. Stunning images of flocks of waterfowl taking flight during a crimson sunset framed against the background of Mount Shasta are the norm here. Up to 500 bald eagles winter on the complex. Spring concentrations of tundra swans can overwhelm the viewer: Can you imagine more than 10,000 of these graceful, long-necked birds in one place? Blinds are available by reservation.

IZEMBEK

13 For the ultimate in wilderness nature photography, consider one of the 16 national wildlife refuges in Alaska. Collectively, these refuges comprise more than 76 million acres of prime wildlife and wilderness areas. One of the most unique and scenic is the Izembek National Wildlife Refuge. Located in the southern extremes of the Alaska Peninsula, this 300,000-acre refuge plays host to the world's population of Pacific black brant in autumn; the Izembek Lagoon welcomes emperor and Canada geese, more than 100,000 ducks and countless numbers of shorebirds. Other wildlife include caribou, grizzly bear, wolf, ptarmigan and red fox. For landscapes, you can't get any better than the snow-capped mountains that surround the refuge. Access to Izembek is by commercial airline to the village of Cold Bay, which has limited lodging accommodations.

These are just a handful of the national wildlife refuges throughout the country. Other refuge specialties to consider include the wintering waterfowl concentrations at Desoto in Iowa and Squaw Creek in Missouri; the shorebirds and burrowing owls at Salton Sea in California; and the wildlife of the prairie grasslands and wetlands at J. Clark Salyer in North Dakota.

When planning your next trip, to a national wildlife refuge, consider the following suggestions:

➜ Call the refuge prior to arriving to get updates on weather conditions, wildlife observations, access restrictions and scheduled activities. Most refuges have brochures and maps, so request copies to help plan your trip.

➜ Once you arrive, visit the refuge visitor center or office, which often has excellent displays and exhibits about the refuge's flora and fauna. Talk with refuge staff to get updates on the latest wildlife activities and sightings.

➜ When hiking refuge trails and boardwalks, walk slowly and look ahead. Pause frequently and listen carefully.

➜ Your vehicle will serve as an excellent photo blind when traveling the refuge auto-tour route. Drive slowly and drift to a stop when you see something to photograph. Be sure to turn off the engine and use a bean bag or window mount to lessen camera movement.

➜ Always place the welfare of the wildlife, plants and landscapes ahead of your desire to photograph them.

The National Wildlife Refuge System is strictly an American idea—there's no system of lands like it anywhere else in the world. Since 1903, national wildlife refuges have given us places to gain an intimate knowledge of wildlife and their habitats. As Charles Kurault once said, "National wildlife refuges are one of the best gifts Americans have given themselves." Let's hope we keep bestowing these gifts to ourselves in the future. **OP**

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	ASA	24	24 w/p	36	36 w/p
KM	25	3.94	6.99	5.52	9.29
KR	64	3.94	6.95	4.36	8.99
EA	50	4.15	6.95	5.85	9.45
EB	100	3.55	6.79	3.65	6.70
ET	160	4.85	7.65	6.36	10.49
ED	200	4.55	7.75	5.19	8.28
KL	200	4.18	8.18	7.05	11.95
KPA	40	—	—	7.75	11.20
UW		—	—	6.90	10.99
EB	100	4.49	7.09	3.95	7.09
LLP	100	—	—	6.74	11.49
EIR	INF	—	—	17.49	21.95
EL	400	5.35	8.70	6.09	8.99
EZ	400	6.19	9.79	8.00	11.60
EES	1600	—	—	8.35	11.95
HCS	EKTA	—	—	4.15	7.77

KODAK USA 35MM PRO SLIDE FILM

	ASA	36	36 w/p	100 ft
PKM	25	7.89	11.98	—
PKR	64	7.89	11.98	—
PKL	200	8.75	12.84	—
EPY	64	7.49	11.58	81.95
EPR	64	7.99	12.33	89.95
E100S/SW	100	7.49	11.58	94.95
EPN	100	7.59	11.68	89.95
EPP	100	7.59	11.68	89.95
EPT	160	8.49	12.58	96.95
EPD	200	8.49	12.58	96.95
EPJ	320T	9.09	13.18	—
EPL	400	8.79	12.88	109.95
EPH	1600	10.59	14.68	—
5071	DUP	6.49	10.58	14.95

KODAK USA 120/220 PRO SLIDE FILM

	ASA	120	220		ASA	120	220
EPR	64	4.19	8.61	EPY	64	4.09	—
EPN	100	4.29	8.39	E100S/SW	100	4.19	8.38
EPP	100	4.10	8.20	EPT	160	4.65	—
EPD	200	4.59	9.30	EPL	400	5.30	—

ASA 100 36 EXP Slide Film With Processing 6.49

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200	2.29	2.29	—	9.95	32.95
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	ASA	24	24 w/p	36	36 w/p	100 ft
R2	25	3.69	9.99	4.49	12.84	—
RA	100	3.09	9.37	4.09	12.24	—
RB	200	3.72	9.95	4.75	12.99	—
RC	400	4.05	16.25	5.25	13.49	—
RF	1000	4.99	11.25	6.44	14.35	—
GA	100	1.76	7.90	2.18	10.25	—
GB	200	2.19	8.35	2.49	10.50	—
GC	400	2.30	8.50	2.75	10.99	—
GT	MAX	3.90	10.20	5.60	13.89	—
GF	1600	4.50	10.90	5.99	13.90	—
PHR	25	—	—	5.29	13.05	—
VPS	160	3.25	8.90	3.94	11.75	41.75
VPH	400	—	—	5.44	13.40	42.39
PPA	100	—	—	2.29	10.50	—
PJZ	200	—	—	4.54	12.8.	—
PJB	400	—	—	3.80	11.50	—
PJC	1600	—	—	4.19	12.44	—
PJM	Multi	—	—	4.29	12.99	—

	ASA	120	220		ASA	120	220
PHR	25	3.39	—	GA	100	2.10	—
VP	120	1.99	—	VPS	160	2.60	5.25
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KODAK B&W

	ASA	24	24w/p	36	36w/p	100ft
PX	125	2.04	7.98	2.54	10.65	25.79
TX	400	2.02	7.98	2.54	10.70	27.40
TMX	100	2.39	3.09	2.67	10.80	26.75
TMY	400	2.21	3.09	2.78	10.90	28.08
T400	CN	2.99	8.99	4.25	12.25	—
TMZ	3200	—	—	3.64	11.75	—
TP	Copy	—	—	4.55	12.56	—

	ASA	120	220		ASA	120	220
PXP	125	—24.70		TXP	320	—24.95	
TX	400	1.89	—	TMX	100	2.08	—
TMY	400	2.08	—	TP	Copy	3.75	—

KONICA FILM

ASA	24	36	36w/p	120	220
SR100	1.59	1.79	10.19	2.49	—
SR200	1.99	1.89	11.88	—	—
SR400	1.69	3.75	12.19	3.39	—
SRG320	6.19	7.39	15.39	4.78	—

ILFORD FILM

ASA	24	35	120	220pp	100 ft
FP-4 125	1.93	2.49	1.93	25.50	28.50
XP-2 400	2.08	2.98	1.97	—	31.95
HPS 400	1.84	2.54	1.83	25.90	29.90
Delta 100	2.35	3.39	—	—	—
Delta 400	2.55	3.39	2.44	—	32.95

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Astia	100	—	—	6.75	10.95	81.95
Sensa	100	2.08	6.19	2.58	6.15	—
Provia	100	—	—	5.18	8.49	77.77
RH	400	4.37	7.25	5.30	7.95	—
Velvia	50	3.55	6.55	5.33	8.99	78.75
RFP	50	—	—	4.94	8.25	63.90
RTP	64	—	—	5.39	8.49	72.00
RDP	100	—	—	4.39	8.90	69.95
Sensia	200	3.24	8.25	4.28	7.50	—
RHP	400	—	—	5.99	8.99	86.90
Sensia	400	4.36	7.89	5.33	8.40	—
New RHP	400	—	—	6.70	9.75	94.50
Provia	400	—	—	6.99	9.88	101.95
RSP II	1600	—	—	7.90	10.99	—
Provia	1600	—	—	8.25	14.25	—

	ASA	120	220		ASA	120	220
RVP	50	3.22	6.95	RFP	50	3.25	6.95
RTP	64	3.35	—	RDP	100	2.56	6.94
RHP	400	4.65	—	Astia	100	4.29	7.97
NSP	160	2.22	5.65	MPL	160	2.80	—
NHG	400	3.20	6.49	Neopan	400	2.19	—

FUJI FILM

		135-24	24 w/p	135-36	36 w/p
CN	100	1.56	7.77	1.85	9.99
NPS	160	—	—	3.56	12.49
CA	200	1.86	8.15	2.24	10.33
CH	400	1.88	8.40	2.97	11.11
NHG	400	—	—	5.15	—
CZ Press	800	—	—	3.75	12.22
CU	1600	3.16	9.60	3.95	13.25
Reala	100	2.37	8.35	2.75	11.00

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AGFA FILMS

	ASA	24	36	36 w/p	120	220	100 ft
HDC	100	2.96	2.98	13.95	—	—	—
HDC	200	3.46	3.48	14.95	—	—	—
HDC	400	3.75	3.87	15.50	—	—	—
CTX	100	4.22	4.56	8.99	—	—	—
CTX	200	—	4.87	9.79	—	—	—
APX	25	—	3.23	13.95	2.09	—	—
APX	100	2.89	2.98	9.58	2.09	—	48.43
APX	400	—	3.08	9.45	2.19	—	49.95
Scala	200	—	7.45	15.50	4.89	—	—
Ultra	50	2.99	3.48	12.89	3.27	—	—
Optima	100	3.48	3.88	12.69	2.97	—	45.75
Optima	200	3.65	4.16	13.69	3.03	—	—
Optima	400	4.09	4.55	13.89	3.39	6.19	—
Portrait	160	3.34	3.87	12.99	2.74	6.19	44.95
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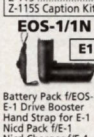

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100	99.95	79.95
200	124.95	104.95
300	199.95	169.95

Fujica Endeavor
Up To $30. Rebates

100 AF	99.95
100 "E" AF	Call
250 AF	164.95
300 AF	Call
4000SL AF	349.95

SAMSUNG

ECX1 QD	Call
105A QD	139.95
125 Date Kit	179.95
145 Date Kit	Call
New 90I Wide	Call

OLYMPUS

iS-3 DLX

Call

IS-10 Super Call
New IS-20 Super Call

IS ACCESSORIES

B-300 Tele Lens F/IS-3	Call
B-28 Wide Angle F/IS-3	Call
Macro Lens F/IS-3	Call
G-40 Flash F/IS-3 & IS-10	Call
C-180 Tele Lens f/FS10	Call

STYLUS SERIES

Zoom 2000	Call
Stylus	89.95
Stylus Zoom	149.95
Stylus Zoom 70 Date	Call
Stylus LT-1 w/B.I. Case	139.95
Stylus Zoom 105	Call
Stylus Zoom 105 LT	Call
Stylus Zoom 115	Call

Stylus Epic 139.95

ACCURA SERIES

Accura 105	189.95
Accura 80	119.95
Accura 70	89.95

APS CAMERAS

Centurion SLR Camera
w/ 25-100mm zoom Call
NewPic Zoom 90 Call

NOBLEX

35mm 135 S	1649.00
35mm 135 U	2289.00
Pro 6 150	2399.00
Pro 6 150 E	2695.00
Pro 6 150 S	2975.00
Pro 6 150 HS	2975.00
Pro 6 150 FE	3390.00
Pro 6 150 U Plus	4329.00
New 175-U 5x17	5595.00

PENTAX

AF SLR'S System

PZ-1P	Call		
ZX-5	Call	ZX-10	Call
ZX-50	194.95		
New ZX-5N	354.95		

"FA" AF LENSES

20/2.8	Call	24/2	409.
28/2.8	234.	50/1.7	139.
50/1.4	189.		
50/2.8 M	359.	100/2.8 M	569.
85/1.4 IF	779.	200/2.8 IF	1099.
135/2.8	359.	300/4.5	799.
28-70/2.8	—		1079.95
28-70/4 AL			194.95
28-105/4-5.6			329.95
28-200/3.8-5.6 AL IF			249.
70-200/4-5.6			254.
80-200/2.8			1689.95
100-300/4.5-5.6			344.95
New 80-320/4.5-5.6 Compack			256.

"F" AF LENSES

17-28/3.5-4.5 "F"	419.95
35-80/4-5.6	154.95
80-200/4.7-5.6 AF	154.95
100-300/4.5-5.6	199.95
2X For Pentax AF	74.95

AF ACCESSORIES

Data Back FE f/PZ10/20	54.95
Data Back FD f/PZ-1	49.95
Data Back FD-P1 f/PZ-1"P"	104.95
AA Batt. Pack f/ZX-5	59.95
Cable Switch F	29.95
Magnifier FB	49.95
Kenko AF Auto Ext.Tube Set	109.
Kenko AF Ext.Tube 25mm	69.95

PENTAX AF IQ Zooms

140	229.95	160	289.95
928 Date	194.95	90WR	189.00
EZY	104.95	115-Mini	204.95
New 90-M	154.95		
UC-1 Date	119.95		

Flashes & Acc.

AF 500 FTZ	284.00
AF 330 FTZ	149.95
AF 220 T	49.95
AF 201 SA	39.95
AF-280T Flash	159.95
510PP f/AF 4 00T	164.95
Hot Shoe Adapter F	24.95
Hot Shoe Adpt.f/ZX-5/10	37.95
Ex Cord FSP	24.95
Ex Cord F5P 9.5' Long	49.95

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K1000 Body	199.95
K-1000 with 50 f2	259.95

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50/2A	56.95	35-80	99.95
80-200	107.95		

CONTAX

$400.00 Trade In Towards Purchase G-1
$100.00 Rebate on Contax Cameras
Call For Details

G System

G-1 Compact AF	Call
G-2	Call

New Contax APS

T*IX APS	Call

New G2 Spacial Edition Outfit
G2 blech body w/28/2.8 4.5/2 90/2.8 TLA-200
all in blech, & a G Series Lather System Case 3599.95

16/8	Call	21/2.8	Call
28/2.8	Call	35/2	Call
45/2	Call	90/2.8	Call
45/2	Call	90/2.8	Call
TLA 140	Call	TLA 200	Call
GD-2 MF Back	Call		

AUTOFOCUS COMPACTS

T2* AF	Call	T2*AF BK	Call
TVS Zoom	Call	TLA 140	Call

SLR's

AX AF	Call
RTS III	2250.00
167 MT	530.00
ST 1429 S2	Call
RX Focus Assist	Call

MM LENSES

28/2.8	Call	28-85	Call
35/2.8 PC	Call	35-70/3.4	Call
35-135/3.5	Call		
50/1.7	167.00	80-200/4	Call
50/1.4	276.00	Mutar I	Call
100/2	Call	Mutar II	Call
135/2.8	Call	Amutar III	Call
TLA-280 Flash	Call		
TLA-360	Call	TLA-480	Call

Rollei

QZ-35W Call QZ-35T Call

Prego Cameras

Prego 90	Call	Prego 90 Date	Call
Prego 145	Call	Prego 145 Date	Call
Prego Zoom AF			Call
Prego Zoom AF Date			Call
Prego Micron Date			Call

MINOLTA

MAXXUM SYSTEM

300Si w/35-70	269.95	600Si	419.95
400Si w/35-70	Call	700Si	Call
400Si	Call	New 800Si	Call
500Si	Call		

MINOLTA AF LENSES

16/2.8	649.95	20/2.8	509.95
24/2.8	329.95	28/2.8	169.95
50/1.7	79.95	50/1.4	199.95
50/3.5 Macro	224.95		
50/2.8 Macro	374.95		
100/2	444.95		
100/2.8 Macro	584.95		
200/2.8 APO	864.95		
300/4 APO with Case	989.95		
400/5.6 APO	1899.95		
500 f/8 Reflex	449.95		
24-85/3.5-4.5 'I'	424.95		
28-80/4-5.6 'I'	174.95		

28-105/3.6-4.5	324.95		
35-70/3.5-4.5	74.95		
35-80/14-5.6	69.95		
70-210/4.5-5.6	144.95		
75-300/4.5-5.6	264.95		
80-200/2.8 HS APO	1249.95		
100-300 APO	429.95		
100-400/4.5.6 1APO	689.95		
2X APO Conv. II	399.95		
2X f/Maxxum i & Xi	64.95		

MAXXUM ACCES.

RC 1000 S	36.95
RC 1000 L	39.95
Correction Eye Pieces	12.95
Magnifier VN	45.95
IR-1 (N) Set	209.95
IR-1 Transmitter Only	19.95
Angle Finder VN	119.95
Lens Monocular Converter	79.95

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Expansion Cards f/7Xi/9Xi	24.95
BP-9Xi AA Pk.	109.95

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5400 HS	299.95
1200 AF-N	299.95

FLASH ACCS.

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Bounce Reflector 4	29.95
OC Cable	33.95
Ex Cable	37.95
Off Camera Shoe	36.95
OC-1100	33.95
OS-1100	36.95
TC-1000 Triple Connector	46.95

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Weathermatic Dual	199.95
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Freedom Zoom Supreme	219.95
Freedom Zoom Explorer	139.95
New TC-1	Call

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X-370-S	139.95

SPECIAL KIT OFFER

X-370S With Original Minolta 28-70 3.5-4.5 & Eveready Case 239.95

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28-70/3.5-4.5	109.95		
New 35-70/3.5-4.8	104.95		
70-210/4.5-5.6	171.95		
100-300/5.6-6.7	229.95		

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Motor Drive 1	229.95
Ador Winder f/Minolta	49.95
Remote Cord S	35.95
Remote Cord L	38.95
Cor. Eyepieces f/X Ser.	12.95

Vectis 40

Minolta Vectis 40	Call
Minolta Vectis 30	Call
Minolta Vectis 20	Call
Minolta Vectis 25	199.95
Minolta Vectis UC	79.95

NEW VECTIS XTREEM

GX-1	79.95
GX-4 Waterproof	99.95

Vectis S1

Vectis S-1 Body	Call
New Vectis S-100	Call
22-80 f/4-5.6	Call
25-150 f/4.5-6.3	Call
28-56 f/4-5.6	Call
56-170 f/4.5-6.6	Call
80-240 f/4.5-5.6 APO	Call
50mm f/2.5 Macro	Call

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NEW MINI 3
New Z-2X ..... 299.00 New Z-2X Date 329.00

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Now you can get high quality lenses for the Leica M series cameras at an economical price.
These Lenses include an adapter f/Leica M and will also fit the Nikon, Canon & Minolta Screw mount Camera.

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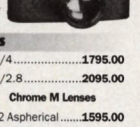
Angular Field:	75 Degrees	91.6 Degrees
Shortest Distance:	1.0 Meter	1.0 Meter
Filter Size:	43mm Screw In	58mm Screw In
Dimentions:	51mm DIA.x 29mm	65mm DIA.x 49.7mm
Weight:	140 Grams	233 Grams
View Finder:	Included	Included
Lens Hood:	Included	Included
	475.00	799.95

Leica M6 Rangefinder System

Leica M6

	After Rebate
Body	2495 ..... 1995.
Titanium Body	2995 ..... 2495.

$100.00 Instant Rebate On Leica M Lenses exp. 2/28/98



M Lenses

21/2.8 Aspherical	2195	135/4	1795.00
28/2.8	1895	135/2.8	2095.00
24/2.8 Aspherical	1995		
35/1.4 Aspherical	2695.00		
New 35/2 Aspherical	1495		
50/1.4	1995	50/2	945
50/1	2895	75/1.4	2895
90/2	1695	90/2.8	1245

Chrome M Lenses

35/2 Aspherical	1595.00
50/2	1145
90/2.8	1145
M Grip f/Leica M	79.95

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Up to $500.00 Instant Rebate On Leica R Lenses exp. 2/28/98

R7 Body Only	1795.00
NEW Leica R8	2395.00

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Pro-Optic

PRO-OPTIC 500mm f5.6
SPOTTING SCOPE TELEPHOTO LENS

Fast f/5.6, Short 8.5" (weighs 2 lbs. 11 oz.)
May be used as a Spotting Scope with Optional Conversion Kit **only 209.95**

Spotting Scope Conversion Kit with purchase of the Pro-Optic 500/5.6 .... ***49.95***

F/4 Adapter Converts your Pro-Optic 500 f5.6 to a fast 360 f/4 .... ***74.95***

As written up in Outdoor Photographer

This low-priced 500mm lens gets you started on long telephoto photography
The Adorama Pro Optic Mirror lens gives you a long focal length, 500mm, with-out costing an arm and a leg ($209.95). Capture birds, ground squirrels, whatever your favorite and local wildlife may be, and learn the techniques and habits that nature photographers Use to get those spectacular shots.
I took the Pro Optic to the beach where the 500mm let me get in really close while shooting from the sand. I was able to captUre the expression on a surfer's face just before the raging sUrf poUnded him into the whitewater!
My lens caught an array of birds as well gulls, willets and sandpipers. The focal length let me photograph the birds on the silvery beach flats without getting my feet wet in the sUrf and withoUt encroaching on their avian concerns. Even thoUgh a mirror lens isn't as crisp as a single-focal length standard telephoto, the Pro Optic gave excellent resUHs when I nailed the focUs.
YOU can have a great deai of fUn with the Pro Optic lens and, you jUst might hit upon an Untoid talent or passion with your new creative opportUnities.
Nobody should need to spend thoU-sands of dollars to have fun, and this lens includes the rest of US in close-Up, long telephoto photography.

LENSES

Tokina LENSES

Rebate Offer

AT-X 270AF PRO	28-70mm f/2.6-2.8	$40.00
AT-X 828AF PRO	80-200mm f/2.8	$60.00
AT-X 340AF(II)	100-300mm f/4.0	$60.00
AT-X304AF	300mm f/4.0	$60.00
AT-X 17AF	17mm f/3.5	$30.00
AT-X I OOAF	I OOmm f/2.8	$30.00
AT-X300AF(II)	300mm f/2.8	$100.00
AT-X400AF	400mm f/5.6	$40.00
AT-X840AF	80-400mm f/4.5-5.6	$50.00

LENS	Man. Focus	Maxxum	EOS	Nikon AF	Pentax
17/3.5	Call	—	—	—	—
17/3.5 ATX AF	—	Call	Call	Call	—
28/2.8	Call	—	—	—	—
90/2.5 ATX Macro	Call	—	—	—	—
1:1 Macro Ext.	89.95	—	—	—	—
100/2.8 ATX AF Mac	—	Call	Call	Call	—
300/4 ATX APO AF	—	Call	Call	Call	—
300/2.8 ATX APO	Call	Call	Call	Call	—
400/5.6 SD	Call	—	—	—	—
400/5.6 ATX APO AF	—	439.00	Call	Call	—
New 19-35/3.5-4.5	—	159.95	159.95	159.95	—
20–35/3.5–4.5 Mac AF	—	Call	Call	Call	Call
28–70/3.5 Macro SD	Call	—	—	—	—
28–70/2.6-2.8 ATX Pro	—	499.00	499.00	499.00	499.00
28–80/3.5-4.5	—	104.95	104.95	104.95	—
28–105/3.5-4.5	Call	—	—	—	—
28–210	—	154.95	154.95	154.95	—
28–300 4/6.3	—	234.95	234.95	234.95	—
New 35-300/4.5-6.7 SD	—	Call	Call	Call	Call
70–210/4–5.6 Macro	Call	—	—	—	—
75–300/4.5–5.6	Call	—	—	Call	—
80–200/2.8 ATX APO Pro	—	799.90	799.90	799.90	799.90
80–400/4–5.6 ATX APO	—	Call	Call	Call	Call
100–300/4 ATX AF	—	Call	Call	Call	—
New 100–400/4.5-6.7	—	239.95	239.95	239.95	—
150–500/5.8 ATX	Call	—	—	—	—
2X Teleconverter	89.95	129.95	129.95	129.95	129.95

SAMYANG LENSES

Available for most manual SLRs

24/2.8	76.95	500/8	124.95
18-28/4-4.5			139.95

Pheonix AF Lenses

	Maxxum/Nikon-AF	EOS
100/3.5 Mac	139.95	159.95
28-105 2.8/3.8	164.95	189.95
100-300 5.6-7	129.95	159.95
100-400 4.5-6.7	Call	Call

AUTOFOCUS LENSES

19-35mm f3.5-4.5 AF
Ultra Wide Angle Zoom
Ultra-wide angle zoom lens perfect to capture all your creative ideas. Landscapes are great with this wide view iens

Nikon-AF/Maxxum 154.95 *EOS* 174.95

28-300mm f4-6.3 AF
Wide to long Tele Zoom
Despite it's extreme zoom ratio this lens is very compact (only 4.8" long) and weighs only 23 ozs

Nikon-AF/Maxxum 224.95 *EOS* 249.95

Pro-Optic

APO 420-700MM SUPER ZOOM

Ultra Compact Zoom (8")
- T-Mount Lens fits most 35mm SLR's
- Lightweight: only 18 oz.
- Semi-apochromatic design with 4 elements in 2 groups
- One Aspherical element for high Contrast • f/8.5–26

229.95

New Compact 420-650 Only 169.95

TAMRON® LENSES Adaptall Mt. Additional

Complete w/case where supplied by mfr.

MANUFACTURERS REBATE Expires 1/31/98
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Free Tamron Action Monopod, or Domke Fanny Pqck W/Purchase of AF-200-400
$20⁰⁰ MFR. Rebate on 28-200 Super Exp. 10/31/97
$30⁰⁰ Rebate Certificate on: AF 24-70, 28-80, 28-210, 70-300 LD.
Call f/ Details

LENS	Adaptall Man. Focus	Maxxum	EOS	Nikon AF	Pentax
		for AUTO FOCUS CAMERAS			
17/3.5 SP	369.00	—	—	—	—
24/2.5_22	249.00	—	—	—	—
1:1 Macro Ext.	59.95	f/ 90/2.5	—	—	—
90/2.8 Macro (1:1)	439.00	439.00	439.00	439.00	—
300/2.8 LD IF	2169.00	2613.00	2889.00	2613.00	—
500/8 Macro	369.00	—	—	—	—
20–40/2.7–3.5 AF	—	671.00	671.00	671.00	—
24–70/3.3–5.6 AF	—	225.00	225.00	225.00	—
28–70/3.5–5.6	159.00	—	—	—	—
28–80/3.5–5.6 AF	—	120.00	120.00	120.00	120.00
28–105/2.8 LD-IF Asph.	849.00	849.00	849.00	849.00	—
28–1054/5.6 IF	—	189.00	189.00	189.00	189.00
28–200/3.8–4.5	299.00	—	—	—	—
28–200/3.8–5.6 Super	—	329.00	329.00	329.00	329.00
35–135/3.5	299.00	—	—	—	—
60–300/3.8–5.4	349.00	—	—	—	—
70–210/4–5.6	159.00	—	—	—	—
70–210/3.5 SP	349.00	—	—	—	—
70–210/2.8 LD AF	—	899.00	899.00	899.00	—
70–3004/5-6 "LD"Glass	–263.00	263.00	263.00	263.00	—
80–210/4.5–5.6 AF	—	136.00	136.00	136.00	—
New 100–300 5/6.3 MAC	—	189.00	189.00	189.00	189.00
200–400/5.6 LD IF AF	—	555.00	555.00	555.00	—
2X Flat Field TC	136.00	136.00	136.00	136.00	136.00
1.4X Teleconverter	—	104.00	104.00	104.00	—

* Discontinued Special Offer

Vivitar

19/3.8	109.00
24/2.8	79.95
28/2.8	62.95
100/3.5 Macro	119.95
500/8	119.95
17-28/4-4.5	139.95
28-105/3.5-4.5	179.95
28-210/3.5-5.6	169.95
70-210/4-5.6Mac	79.95
New 100-300/5.6-6.7	109.95

2X Converter	49.95
2X Macro Converter	119.95

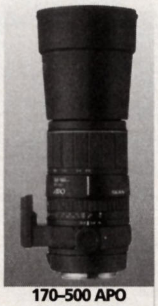
	Nikon-AF/Max	EOS
100/3.5 Mac	159.95	169.95
19-35 3.5/4.5	154.95	Call
28-80 3.5/5.6	`99.95	109.95
28-300 4/6.3Mcro	229.95	249.95
100-400/4.5-6.7	249.95	269.95

Σ SIGMA LENSES

LENS	all Mounts Same Price (MANUAL)	Maxxum "I"	EOS	Nikon AF	Pentax AF
		for AUTO FOCUS CAMERAS			
14/3.5	610.00	610.00	610.00	610.00	–
24/2.8	178.00	178.00	178.00	178.00	178.00
28/1.8	178.00	178.00	178.00	178.00	–
50/2.8 Macro	225.00	225.00	225.00	225.00	–
90/2.8 Macro	329.00	329.00	329.00	329.00	–
180/2.8 APO Mac.	833.00	833.00	833.00	833.00	–
180/5.6 APO Mac.	344.00	344.00	344.00	344.00	–
300/2.8 APO	2200.00	2200.00	2200.00	2200.00	—
300/4.0 APO Mac.	606.00	606.00	606.00	606.00	606.00
New 300/4.0 HSM	—	—	Call	—	—
400/5.6 APO Mac.	630.00	630.00	630.00	630.00	630.00
New 400/5.6 APO Macro HSM		—	786.00	786.00	—
500/4.5 APO	3253.00	3253.00	3253.00	3253.00	—
600/8	381.00	381.00	381.00	381.00	—
18-35/3.5-4.5 UC	420.00	420.00	420.00	420.00	420.00
24-70/3-5.6 UC	162.00	162.00	162.00	162.00	162.00
28-70/2.8-4 UC	130.00	130.00	130.00	130.00	130.00
28-70/2.8	303.00	303.00	303.00	303.00	—
28-80/3.5-5.6 Aspher	—	108.00	108.00	108.00	108.00
28-105/4-5.6 UC	181.00	181.00	181.00	181.00	—
28-105/2.8-4 Asph	—	208.00	208.00	208.00	208.00
28-200/3.8-5.6 Asph	—	Call	Call	Call	Call
70–210/4-5.6 UC II	128.00	128.00	128.00	128.00	128.00
70–210/3.5-4.5 APO	287.00	287.00	287.00	287.00	287.00
70–210/2.8 APO	715.00	715.00	715.00	715.00	—
70-300/4-5.6 APO	287.00	287.00	287.00	287.00	287.00
70-300 4/5.6DL Mac	198.00	198.00	198.00	198.00	198.00
100–300 4/6.7 UC	149.95	Call	Call	Call	Call
135–400 APO Asph	566.00	566.00	566.00	566.00	566.00
170–500 APO Asph	678.00	678.00	678.00	678.00	678.00
New *105/2.8 EX Macro*	–	Call	Call	Call	Call
New *70-200/2.8 APO*	–	Call	–	–	Call
New *70-200/2.8 APO HSM*	–	–	Call	Call	–
New *1.4X APO Extender*	–	Call	Call	Call	–
New *2X APO Extender*	–	Call	Call	Call	–

Call for Special Discounts on purchase of lens with any SLR

135–400 APO ASPHERICAL



170–500 APO ASPHERICAL

TRIPODS & BALL HEADS

bogen

TRIPODS	3001	3011	3021	3033	3036	3046	3051
Legs Only	60.95	73.95	95.95	144.95	159.95	139.95	186.95
w/3025	78.95	92.95	114.95	163.95	179.95	159.95	206.95
w/3028	89.95	102.95	124.95	173.95	189.95	168.95	216.95
w/3029	99.95	112.95	134.95	182.95	198.95	178.95	226.95
w/3030	104.95	118.95	140.95	188.95	204.95	183.95	231.95
w/3047	119.95	133.95	152.95	203.95	219.95	198.95	246.95
w/3063	154.95	167.95	189.95	237.95	253.95	233.95	279.95
w/3126	109.95	122.95	144.95	193.95	208.95	188.95	236.95
w/3130	116.95	128.95	151.95	199.95	214.95	193.95	241.95
w/3160	113.95	126.95	148.95	196.95	212.95	191.95	239.95
w/3265	123.95	136.95	157.95	208.95	223.95	202.95	249.95

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3007 Tabletop	12.95	3021-S Short Version	89.95
3008 Tabletop w/Mini Ball	33.95	**New** 3221Wildertness Tripod Kit	174.95
3001-LC w/X-long column	64.95	3058 Super Pro	274.95
3001-S Short Version	64.95		

MONOPODS	3016	3216 Blk	3018	3218 Blk	3230
w/o Head	27.95	29.95	34.50	36.50	58.95
w/3025 Head	45.95	48.95	51.94	54.95	78.95
w/3232 Head	38.95	41.95	44.95	46.95	71.95

3006 LightWeight 23.95
3245 Auto Monpod Black 59.95
3249 Compact 4-Section 35.95

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3232 Swivel Tilt Head 12.95
3229 Swivel Tilt w/Q.R. 24.95
3025 3-D Head 19.95
3028 Super 3-D Head 29.95
3029 Pan Tilt Head 39.95
3030 Pan Tilt w/Q.R. 44.95
3047 Dlx 3-Way Pan Head 59.95
3410 3-Way Low Profile 64.95
3057 Heavy Duty Head 119.95
3039 Super Pro Head 122.95
3275 Mini Gear Head 136.95
3263 Deluxe Gear Head 409.95

BALL HEADS
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3026 Double Action 28.95
3262 Medium 28.95
3262QR Medium w/Q.R. 39.95
3055 Heavy Duty 39.95
3038 Super 143.95
3265 Grip Action 63.95

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3254 Folding Auto BLK 132.95
3067 Deluxe Dolly 184.95

3425 Pro Video w/Q.R. 58.95
3248 Shoulder Back F/Mnpd. 15.95
3422 Monpod Support 39.95

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3130 Double Action Ball 55.95
3160 Mecium Ball 52.95
3063 Mecium w/Q.R. 93.95
3066 Heavy Duty 286.95
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3421 Telephoto Lens Support Heavy Duty 114.95
3255 All Weather shoes 17.95

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#4 (45") **221**
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1571	184.95	1572	209.95

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1375	149.95	1376	186.95
475	149.95	1575	197.95
1576	219.95		

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1380-7 **799.95** 1380-10 **799.95**

5" SHORT COLUMN

135	27.95	235	29.95
335	31.95	435	36.95

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NEW PRO 700DX TRIPOD
- AMT Tr-Titanium alloy offers exceptional strength-to- weight ratio, 40% lighter than similar tripods
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- Maximum Heigth 74.8", supports 15 lbs **Call**

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New generation U Series Tripods for video and 35mm SLRs

All share the distinctive looking, 2-tone titanium finish with rounded contours.
- Oversized leg locks • Geared center columns.
- Fluid Effects panheads with quick release plates,
- Single action leg locks.
- Rubber leg tips (U9000 has retractable rubber leg tips and spike tips and built-in bubble level)

U6000, U8000 & U9000 Video/Photo Tripods

Features	U6000	U8000	U9000
Fluid Panhead	2-Way	3-Way	3-Way
Weight	2.5 lbs	3.3 lbs.	3.5 lbs.
Max Height	56"	59"	59"
Folded Length	22"	23"	23"
Capacity	3 lbs. 5 oz.	4 lbs. 6 oz.	4 lbs. 6 oz.
Price	***27.95***	***39.95***	***44.95***

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Pro-Optic Professional Macro Zoom Lenses for Autofocus and Manual Focus Cameras

Fits in front of your lens. Zooms you closer to subject. Constructed of 2 elements in 2 groups. Fits standard 52mm filter diameter.

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+8 to +10 Macro Zoom Lens **49.95**

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Consists of: +1, +2, and +4 diopterss which can be stacked for a total of +7 close-up effect.
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Where **critical focusing** is desired
- A must for **macro** photography. Constructed of all metal parts
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Binoculars

New from Pro-Optic...

In the short time of its existence Pro-Optic has gained a name for delivering high quality items at economy prices. Now they added a new series of binoculars to their line-up.
The ***Optima 42mm large aperture roof prism binoculars.***
These binoculars feature
- High index BAK-4 glass prisms • Fully multi-coated optics
- Long eye-relief, great for eye glass wearers.
- Large focusing knob • Black rubber armor
- *Supplied with deluxe leatherette case & neck strap*

	Field of View	Eye Relief	Close Focus	Size	Weight oz.	
7x42	6.9º	22mm	19.7'	6.2x5.3"	24.4	139.95
8x42	6.3º	19mm	16.4'	6.2x5.3"	24.3	144.95
10x42 Wide Angle	6.5º	12mm	14.7'	6.2x5.3"	24.7	149.95

PRO OPTIC Binoculars

25 Year Warranty

GIANT BINOCULARS with case
Fully Multi-Coated Binoculars. Large objectives high quality BAK-4 prisms will provide you with breathtaking wide-field observation of astronomical objects as well as terrestrial viewing under low light conditions.

11x80 Fully Multicoated	279.95		
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14x100	949.95	25x100	999.95

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11x70 Giant – High quality BAK-4 prism binoculars with black leatherette covering body, Weight 2.8 lbs., 4º Field of view, 21mm eye relief.....199.95
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- Camera adapter and Infrared illuminator included

New Hoya Polaizer Filter Set for Binoculars

Enhances contrast and cuts down reflections from water, glass, foliage etc. Great for all birdwatchers and fishermen. The Adapter Ring allows for mounting any filter.

Filters Size	Fits Binocular Outer Dimension	
49mm	37.5-46.5mm	54.95
55mm	46.5-52.5mm	54.95
62mm	52.5-59.5mm	59.95
67mm	59.5-64.5mm	59.95
72mm	64.5-72mm	64.95

4X Professional Quality Loupe

- 4x, Black Finish, with fixed transparent shade and black sliding hood.
- High quality optics.
- With Neck Strap and Pouch.

(PRO4X) **69.95**

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Only $109.95

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Nikon

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80 w/20X-60X Call
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Vari Power Spotting Scope
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AG-D8800H S-VHS 3 Chip Call
AG-1310 4 Hd VCR Call
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DS-850 Hi-Fi SVHS Call
AG 710 Compact DC VHS Call
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AG 750 Compact DC VHS Call
AG DS 545 S-VHS Call
AG DS 555 S-VHS Call

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PVA 307 C/F 16X ZM Call
PVD 407 C/F EIS 16X ZM Call
PVD 506 C/F EIS 32X ZM 539.
PVD-507 C/F 20X/200X Dig Call
PVD 607 C/F 20X/200X w/PC Call
PVLCD-35 3 D Monitor Call
PVL 557 3.2 Scrn 16x ZM Call
PVL 657 3.2 Flipout Screen Call
PVL 757 3.2 Flipout Screen Call
PVL 857 3.2 Scrn 20x ZM Call
PVD 710 Digital w/3" Flip Out Screen Call

VHS CAMCORDER
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PV 950 Color VF Call
PV-960 12X w/Stab. Call

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PV 7451 4HD Hi-Fi Stereo Call
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GRAX-M50U w/3" Screen 18x Stab. Color VIF Call
GAX-M80U w/4" Screen 18x Stab. Call
GRD-V1 Mini Digital Call
GRD-VM1 Dig w/Flip Out Scrn Call
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Canon

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New ES270 16X Zoom. Call
New ES870 22XClr VF Call
New ES970 22XClr VF/Stab.Call
New ES 10V 3" Flip Out Scrn 16x ZM Stab. Call
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High quality (768x576 pixels) hand held digital still camera. • *12:1 zoom lens with macro, through the lens viewing and*

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- High resolution 1.3 million pixel CCD. • Autofocus, Auto Exposure, Auto White Balance. • Images are stored in the JPEG format on PCMCIA type I/II memory cards. IT keeps the field of view of the lens exactly as it appears in 35mm film format. **E2S**–ISO 1600 up to 3 f.p.s. • **E2N**–ISO 3200 up to 1 f.p.s. and continuous video preview.

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TR 590 8mm Stablizr 659.95
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TRV 14 w/2.5" Screen 679.95
TRV 24 w/2.5" Screen 779.95
TRV 44 8mm 3.5 Scrn Stab Call
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TR-3000 Hi-8 Call
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200 25 Exp.	3.59
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400 25 Exp.	4.15
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DN 100 15 Exp.	2.49
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DA 200 25 Exp.	3.95
DA 200 40 Exp.	4.89
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DH 400 25 Exp.	4.19
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AGFA FUTURA

100 15 Exp.	2.79
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JX-200 15 EXP.	2.85
JX-200 25 EXP.	3.29
JX-200 40 EXP.	4.49
JX-400 15 EXP.	3.09
JX-400 25 EXP.	3.69
JX-400 40 EXP.	4.99

APS MAILERS

KODAK		FUJI	
APS-15 EXP.	7.85	APS-15 EXP.	7.49
APS-25 EXP.	8.99	APS-25 EXP.	8.99
APS-40 EXP.	13.69	APS-40 EXP.	13.49

ILFORD

Film Type	ASA	Black & White Roll Film 24 Exp.	36 Exp.	120	220 ProPak	Bulk 100	Black & White Sheet Film 4x5 25	4x5 100	8x10 25
PanF Plus	(50)	—	2.89	1.99	—	27.50			
FP4 Plus	(125)	1.89	2.45	1.89	23.75	25.50	14.95	55.95	48.95
XP-2	(400)	2.35	2.89	1.89	—	30.50	14.95	59.95	53.95
HP-5 Plus	(400)	1.89	2.54	1.85	24.95	26.95	14.95	53.75	48.95
Delta	(100)	2.30	2.99	2.29	—	35.49	15.29	56.95	49.95
Delta	(400)	2.45	2.99	2.25	27.95	35.49	15.95	59.95	51.95
SFX 200 Infrared			6.39	—	—	—	—	—	—
ORTHO		—	—	—	—	—	12.49	—	41.95

POLAROID

INTEGRAL FILMS

Captiva, Single	(10)	10.25
Spectra HD	(10)	7.99
Time Zero (SX70)	(10)	10.50
600	(10)	8.29

INSTANT PACK FILM 3¼X4¼

108 Single	(8)	10.69
665 Single	(8)	8.99
667 Single	(10)	7.35
669 Single	(8)	8.29
Pro Vivid 689	(10)	13.39
Pro 64T Twin	(16)	20.58
Polacolor Pro 100 (679)	(16)	16.98
Polapan Pro 100 (664)	(20)	16.89
Polapan Pro 400 (672)	(20)	21.95
Fuji FP 100C	(10)	12.75

35mm AUTOPROCESS SYSTEM

35mm Power Processor	234.95
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Slide Mounts (100)	5.99
Image Transfer Kit	34.95
Creative Users Video Tape	14.95
Book: Polaroid Transfers	34.95

INSTANT SLIDE FILM

		135-12	135-36
Polagraph	(HC)	10.99	—
Polapan	(CT)	10.69	15.95
Polachrom	(CS)	10.69	15.95
HCP chr	(HCP)	11.99	—
Polablue	(BN)	12.09	—

4x5 PACK FILM

Film Type	Pack	Bulk
553	(8) 14.99	
554	(8) 14.49	
559	(10) 26.95	(240) 599.95
572	(8) 14.99	

4X5 SHEET FILM

52	(20) 35.95	(200) 329.95
Polapan 400	(20) 35.95	(200) 334.95
53	(20) 37.95	
54	(20) 36.95	(200) 339.95
55	(20) 36.95	(200) 339.95
56 Sepia	(20) 43.95	
57	(20) 36.75	
59	(20) 52.95	(200) 499.95
Polacolor 64 T	(20) 54.95	
79	(20) 52.95	(200) 509.95

8x10 SHEET FILM

803	(15)	119.95	804	(15)	119.95
809	(15)	119.95	809	(45)	329.95

FILM ACCESSORIES.

Film Leader Retriever	4.95	X-Ray Film Shield Jumbo (60)	19.95
Cassette Labels (25)		Cordura Film Guard (60)	32.95
X-Ray Film Shield (22)	10.95		

Adorama Bulk Film Loader

- Accepts bulk film rolls up to 100'
- Has a deluxe counter to let you know how many feet of film are left in the loader.

28.95

Adorama Bulk Film Loader with 20 Reloadable Cassettes 34.95

RELOADABLE CASSETTES

Kodak	Ea. .99	100 pcs.	93.95
Plastic	Ea. .45	100 pcs.	39.95
Metal	Ea. .32	100 pcs.	29.95

BULK LOADERS

Adorama Bulk Loader	28.95
WATSON Bulk Loader	15.95
LLOYDS Bulk Loader	24.95
Alden Bulk Loader	29.95

Konica

	24X	ProPrint w/Proc.	36X	w/Proc.	120	220 PP
SRG 160	3.19	9.51	3.79	12.04	2.45	23.95
SRG-3200	6.99	13.28	7.99	16.24	6.49	—
Impresa (50)	—	—	4.69	13.10	3.39	—
Infrared 750	5.39				6.85	—
Chrome R 100 Film - 36X			2.99	w/Proc.	6.10	

Print Film	36X	w/Proc.	120
Super VX 100	1.99	10.24	2.55
Super VX 200	2.49	10.74	—
Super VX 400	2.49	10.74	3.11

AT ADORAMA YOU WILL FIND THE RIGHT FILM FOR YOUR SPECIFIC PHOTOGRAPHIC NEED

AGFA FILM

AGFAPAN (B&W)

Film		135-36	120	100'Bulk
APX	25	2.75	1.90	—
APX	100	2.75	1.90	23.95
APX	400	2.75	2.19	23.95
Scala	200	7.49	5.25	—
Scala Mailer (36/120)				5.99

AGFACHROME (Slide)

RSX	50	4.89	3.39	—
RSX	100	5.45	3.69	71.95
RSX	200	5.89	4.09	—
CTX	100	4.59	—	—
CTX	200	4.89	—	—

AGFACOLOR (Print)

Film		135-24	135-36	Bulk 100'	120	220 PP
HDC	100	2.29	2.99	—	—	—
HDC	200	2.59	3.49	—	—	—
HDC	400	1.89	3.89	—	—	—
Optima	100	3.39	3.89	45.95	2.99	
Optima	200	3.69	4.19	—	3.05	—
Optima	400	3.99	4.59	45.95	3.49	31.50
Ultra	50	3.19	3.99	—	3.29	—
Portrait	160	3.39	3.89	—	2.75	31.50

AGFA 4x5 Sheet Film

Sheets	APX 100	Scala	RSX 50	RSX 100	Optima 100
10	—	16.95	—	—	15.75
25	11.95	—	—	—	—
50	—	—	59.95	64.95	—

KODAK FILM

COLOR PRINT FILM *35mm*

film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
GA	(100)	1.75	3.39	8.04	9.68	2.15	4.09	10.42	12.34
GB	(200)	2.14	3.89	8.43	10.18	2.49	4.99	10.74	13.24
GC	(400)	2.19	4.19	8.48	10.48	2.69	4.99	10.94	13.24
GT Gold Max	(800)		3.95		10.24		5.49		13.74
Royal Gold RZ	(25)	-	3.89	-	10.18	-	4.75	-	13.00
Royal Gold RA	(100)	-	3.35	-	9.64	-	4.49	-	12.74
Royal Gold RB	(200)	-	3.95	-	10.24	-	4.99	-	13.24
Royal Gold RC	(400)	-	4.39	-	10.68	-	5.49	-	13.74
Royal Gold RF	(1000)	-	5.59	-	11.88	-	6.99	-	15.24

PRO COLOR PRINT FILM USA *35mm 120/220*

Film		135-36	36X with PROC	135-36 PP	120 Single	120 ProPak	220 ProPak
PHR	(25)	5.49	13.74	–	3.99	–	–
PJA	(100)	3.69	11.94	18.45	–	–	–
PRN	(100)	5.35	13.60	26.75	3.30	16.50	32.95
PRT	(100T)	–	–	–	3.25	16.25	–
VPS	(160)	5.09	13.34	25.45	3.29	16.45	32.90
PMC	(400)	5.35	13.60	26.75	3.39	16.95	33.90
PPF	(400)	5.35	13.60	26.75	3.39	16.95	32.95
New PJ	(400)	Call	Call	Call	–	–	–
PJM	(640)	4.09	12.34	20.45	–	–	–
New PJ	(800)	Call	Call	Call	–	–	–
PMZ	(1000)	6.19	14.44	30.95	3.69	18.45	36.95
PJC	(1600)	5.49	13.74	27.45			

Bulk 100'

Kodalith 6556	52.95
5072	65.95
5325	79.95
VPS	40.95
PMC	44.95

GPX (160) 135-8 Exp ProPack (10) 15.95
GA-120 USA 1.99

SLIDE FILM *35mm*

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PR. DI	36X w/KODAK PR. Roch.	36X w/FUJI P/. DI	36X w/FUJI P/. Roch.
KM	(25)	—	4.39	—	7.67	-	5.95	-	10.24	-	–
KR	(64)	—	4.29	—	7.68	-	4.79	-	9.08	-	–
KL	(200)	—	5.09	-	8.46	-	7.15	-	11.44	-	-
Elite EA	(50)	—	—	—	–	4.99	5.99	9.28	10.28	8.00	9.08
Elite EB	(100)	3.35	4.39	6.72	7.76	3.39	5.59	7.68	9.88	6.38	8.58
ET	(160)	4.99	5.29	8.36	8.66	6.69	7.29	10.98	11.58	9.68	10.38
Elite ED	(200)	4.49	5.25	7.86	8.62	5.15	6.49	9.44	10.78	8.18	9.48
Elite EL	(400)	5.39	5.99	8.76	9.36	5.69	7.69	9.98	11.98	8.68	10.78

PRO SLIDE FILM USA *35mm 120/220*

	ASA	135-36	36X w/KODAK PROC.	36X w/FUJI PROC	120 Single	120 ProPak	220 ProPak	Bulk 100'
PKM	(25)	7.89	12.18	-	–	–	–	–
EPY	(64)	7.49	11.78	10.50	4.09	–	–	79.95
EPR	(64)	7.99	12.28	11.00	4.19	20.95	42.99	89.95
PKR	(64)	7.89	12.18	-	–	–	–	–
EPN	(100)	7.59	11.88	10.60	4.19	20.95	41.95	84.95
EPP	(100)	7.59	11.88	11.10	4.10	20.49	39.95	84.95
E100 S	(100)	7.49	11.78	10.50	4.19	20.95	42.95	94.95
E100 SW	(100)	7.49	11.78	10.50	4.19	20.95	42.95	94.95
EPT	(160)	8.49	12.78	11.50	4.59	22.95	–	92.95
New E-200	(200)	8.95	13.24	12.48	Call	Call	–	94.95
EPD	(200)	8.49	12.78	11.50	4.59	22.95	46.49	91.95
PKL	(200)	8.75	13.04	-	–	–	–	–
EPJ	(320T)	9.09	13.38	12.10	–	–	–	–
EPL	(400)	8.79	13.08	11.80	5.30	–26.50	–	107.95
EPH	(1600)	10.59		–	–	–	–	–
5071	(DUP)	6.49	10.78	9.50	–	–	–	41.95
HCS	(EKTA)	4.95	9.24	7.66	–	–	–	–
S0366		6.79	11.08	9.50	–	–	–	55.95
S0279		6.49	10.78	9.50	–	–	–	–
New EIR		16.99	21.28	19.98	–	–	–	–

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DP-36	8.25		

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PK-12	5.59	PK-24	3.37
PK-36	4.29	ESP-1 (push)	2.69
PK-59 (Movie)			5.59

for Posters

PP-1218	11.99	PP-2030	13.49

for PHOTO CD

DT-24	16.99	DT-36	22.95
PKT-24	19.00	PKT-36	27.95
DPT-24	25.95	DPT-36	34.95
Fuji Slide Mailer (36X)			2.99

KODAK SHEET FILM USA

COLOR PRINT		4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)		16.15	73.40	60.59	–
4111 (Vericolor)		9.95	–	34.95	155.95
4112 (VC intrng)		17.29	75.95	64.95	294.95
4325 (Comm Int.)		17.85	73.50	65.95	294.95
4329 (PRN)		16.45	73.95	62.95	–
PRT (100T)		16.25	74.50	62.95	–

COLOR SLIDE		4x5 10	4x5 50	8x10 10	8x10 50
6117	(EPR)	17.79	81.50	68.95	314.95
6118	(EPY)	16.59	75.99	62.50	293.95
6121	(DUP)	38.95	67.49	131.50/25	259.95
6105	(EPP)	16.85	76.95	66.95	309.95
7058	(EPN)	17.49	79.95	66.95	309.95
6176	(EPD)	19.49	89.95	–	–
E100 S		17.39	79.95	67.95	317.95
E100 SW		17.39	79.95	67.95	317.95

BLACK & WHITE		4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147	(PX)	14.99	57.95	99.95	52.95	99.95
4164	(TX)	15.29	58.95	96.50	49.95	98.99
4052	(TMX)	15.29	58.95	95.95	49.95	–
4053	(TMY)	16.29	61.95	99.95	53.95	–
S0132	(DUP)	32.95	–	–	99.95	–
4125	(Copy)	21.95	77.95	129.95	–	139.95
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4415	(TP)	32.95	–	–	113.95	–
4162	(Ektapan)	17.95	62.50	99.95	–	105.95

BLACK & WHITE FILM USA *35mm Prof. 120/220*

	ASA	135-24	135-24 Proc.	135-36	135-36 Proc	120	120 PP	220 PP	Bulk 100'
PX	(125)	2.57	8.86	3.59	11.84				
PXP	(125)	–	–	–	–	–	12.49	25.50	29.95
TXP	(320)	–	–	–	–	–	13.39	24.50	–
TX	(400)	2.49	8.78	3.49	11.74	2.49	–	–	33.95
TMX	(100)	2.69	8.98	3.65	11.90	2.49	12.45	–	35.95
TMY	(400)	2.87	9.16	3.75	12.00	2.59	12.95	–	36.95
T400 CN	(C41)	2.99	9.28	4.09	12.34	2.69	–	–	
TMZ	(3200)	–	–	4.69	12.94	–	–	–	79.95
TP	(Copy)	–	–	6.19	–	4.99	–	150'⇒	56.69
VP	(120)	–	–		–	2.19	–	–	
HIE		–	–	7.99	–	–	–		

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CA	(200)	1.89	8.14	2.25	10.50	—	—
CH	(400)	1.99	8.28	2.89	11.14	2.19	—
CU	(1600)	3.09	9.38	3.98	12.25	—	—
New Reala	(100)	2.39	8.68	2.79	11.04	2.25	5.29
Super G Plus Film							
Super G Plus	(100)	1.99	8.28	2.49	10.74	2.84	—
Super G Plus	(200)	2.04	8.33	2.69	10.94	—	—
Super G Plus	(400)	2.45	8.74	3.29	11.54	—	—
Super G Plus	(800)	—	—	3.74	11.99	—	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	by Kodak
RD	(100)	2.09	5.46	–	–	–
New! RA	(100)	2.59	3.37	3.49	6.48	8.28
New! RMII	(200)	3.19	6.56	4.29	7.28	8.58
RH	(400)	4.39	7.76	–	–	–
New! RH II	(400)	–	–	5.25	8.24	9.54

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RAP Astia	51.95		

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	ASA	35mm 36X	w/Processing by Fuji	by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	5.35	8.34	9.64	3.19	6.99	78.95	16.95	76.95	62.50	299.95
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	ASA	35mm 36x	w/p	Roll Film 120	220	100' Bulk	4x5 10	50	8x10 10	50
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NPS	(160)	3.49	11.74	2.39	5.59	39.95	14.75	68.95	56.95	—
NPL	(160)	—	—	3.29	—	—	14.75	66.95	53.95	—
NPH	(400)	3.99	12.24	2.99	6.49	—	—	—	—	—
NHG	(400)	5.19	13.44	3.19	6.49	—	—	—	—	—
New NHG II	(800)	6.49	14.74	4.59	8.49	—	—	—	—	—
FUJI PRO BLACK & WHITE FILM										
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Neopan	(400)	2.44	10.69	2.25	–	31.95	—	—	—	—
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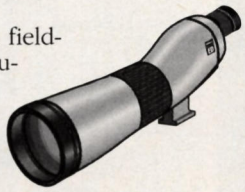

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1200(9x7x4)	35.50	-
1300(9x7x6)	40.50	-
1400(12x9x5)	57.50	64.95
1450(15x10x6)	74.50	99.50
1500(17x11x6)	92.50	109.50
1520(18x12x6)	102.50	132.50
1520 w/Travel Bag	Call	-
1550(19x14x7)	109.50	149.50
1600(22x17x8)	132.50	169.50
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Dimnesions	Foam	Dividers
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716(17.5" x 11.5" x 6.5")	67.95	Call
718(18.5" x 14.5" x 7.25")	74.95	124.95
821(21.5" x 14.5" x 9")	94.95	134.95
822(22.5" x 19" x 9")	134.95	194.95
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PRINT ASA 135-12 135-24 135-36

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	ASA	135-12	135-24	135-36
GA	100	1.69	1.77	2.17
GB	200	1.99	2.13	2.49
GC	400	2.35	2.29	2.59
GT Max	800		3.95	4.29

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	ASA		
RZ	25	3.69	4.59
RA	100	3.17	4.19
RB	200	3.59	4.69
RC	400	3.99	4.99
RF	1000	4.99	6.49

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PJB ..135-36...2.99 PMC ..135-36....5.49
PJC ..135-36...4.09 VPS ...135-36....3.65

	ASA	36	120
PMZ	1000	6.49	3.39
PPF	400	5.39	3.29
PRT	100		Call
PRN	100	5.35	3.29

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VPS Propack(5) ....160..........13.95.......28.95
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SLIDE ASA 135-24 135-36

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KM	25	4.19	5.79
KR	64	4.19	4.35
KL	200	5.09	7.04

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	ASA	135-24	135-36
EA	50	4.23	5.49
EB Special*II	**100**	**3.59**	**3.39***
ED II	200	4.49	5.09
EL	400	5.39	5.49
ET	160	4.75	5.75

PROFESSIONAL SLIDE 135-36 120

	ASA	135-36	120
EPY	64	6.19	2.90
EPR	64	4.95	2.99
E100 SW	100	5.69	3.79
E100S	100	5.69	3.79
EPN	100	4.99	3.99
EPP	100	4.99	3.29
EPH	1600	10.49	–
PKM	25	7.89	
PKR	64	7.39	
PKL	200	8.75	
EPD		6.39	

BLACK/WHITE 120 135-24 135-36

	ASA	120	135-24	135-36
Plus-X	125		1.99	2.47
Tri-X	400	1.99	1.99	2.47
TMX	100	1.85	2.19	2.59
TMY	400	1.89	2.18	2.55
TMZ	3200		–	3.59

FUJI

PRINT ASA 135-24 135-36

FUJICOLOR

	ASA	135-24	135-36
CN	100	1.49*	1.87
CA	200	1.84	2.25
CH	400	1.98	2.89
CU	1600	3.09	4.07
CS Reala Pro	100	2.39	2.77
NHG	400	–	5.09
NPS	160	–	3.59
NPH	400	–	3.49

SUPER G PLUS

	ASA	135-24	135-36
CN	100	1.99	2.49
CA	200	2.07	2.69
CH	400	2.44	2.99
CZ	800	–	3.89

FUJICOLOR ASA 120 220

	ASA	120	220
CS Reala	100	2.25	5.69
NPS	160	2.45	5.59
NPH	120	2.65	6.29

BLACK & WHITE 135-24 135-36

	ASA	135-24	135-36
Neopan	400	–	2.44
Neopan	1600	–	3.29

SLIDE ASA 135-24 135-36

SENSIA

	ASA	135-24	135-36
RD	100	2.09	3.19
New RD II	100	–	3.59
RM	200	3.20	4.39
RH	400	4.49	5.35
RH II	400	–	5.65

FALL SPECIAL
SENSIA RD 100-36 ....3.19
RVP VELVIA 135-36...50 ....5.37

PROVIA 135-36

	ASA		135-36
RDP II	100	–	5.25
RHP	400	–	7.29
RSP	1600	–	8.29
RAP	100	–	6.79

PROFESSIONAL SLIDE 120 220

	ASA	120	220
RVP VELVIA	50	3.24	6.89
RDP Special*	100	3.39	6.99
RHP Short Dated	400	2.99*	
RAP	100	4.29	8.77

ADVANCED

APS

FUJI APS SMARTFILM

	15exp	25exp	40exp
DN-100	2.49	3.39	4.39
DS-100	3.29	3.99	5.77
DA-200	3.32	3.89	4.99
DH-400	3.70	4.19	5.39

KODAK APS ADVANTIX

	15exp	25exp	40exp
AA-100	2.69	2.99	3.99
AB-200	2.99	3.39	4.39
AC-400	–	4.19	4.59

ELECTRONIC FLASHES & ACCESSORIES

BOGEN

	3001	3011	3021	3033	3036	3046	3051
Legs Only w/o Head	57.99	69.99	92.99	140.99	156.99	136.99	174.99
w/3025 Head	75.99	88.99	111.99	157.99	174.99	153.99	193.99
w/3028 Head	84.99	97.99	119.99	167.99	183.99	162.99	203.99
w/3029 Head	92.99	106.99	127.99	175.99	191.99	171.99	210.99
w/3030 Head	101.99	112.99	135.99	181.99	197.99	179.99	216.99
w/3047 Head	114.99	126.99	148.99	196.99	212.99	191.99	230.99
w/3063 Head	144.95	159.99	181.99	228.99	244.99	224.99	263.99
w/3126 Head	104.99	119.99	139.99	185.99	199.99	182.99	223.99
w/3130 Head	110.99	122.99	144.99	189.99	207.99	187.99	228.99
w/3160 Head	107.99	122.99	143.99	189.99	205.99	184.99	227.99
w/3265 Head	117.99	130.99	152.99	199.99	215.99	194.99	233.99

For above tripods in black anodized finish add....................12.95

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MAGIC TRIPOD SYSTEM

Magic II ....94.95 Video Magic......94.95
Mini Magic.......59.95 Chest Magic......64.95
2700 Magic Set (mini,chest,clamp & ballhead).129.95

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3100 ....94.95 3200 w/CRANK.104.95
Universal TRIPODS....................................**Call**

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w/5 Year Warranty
Ideal for Outdoors on Uneven Ground

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#1 Std w/case + head (Tri Pak)............310.47
4 Low Boy EL.......................................220.77
Trekker ....158.67 w/3 Way Head .179.95
Trekker Tri-Pack w/case & head..........255.27
Trekker Mono Pod 46.89
Monopod 95XL 68.97
Pro Pod..59.95

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283 ....**59.95** 2600 ....**24.95**
285 HV..............**74.95** 2600D **29.95**
1900 ....**18.95** 2800 ....**29.95**
2000 ....**21.95** 2800D **34.95**
550 FD ....**39.95** 728 AF Zoom **39.95**
736 AF Flash For Maxxum **99.95**
Series 1 836 AF Zoom Flash **169.95**
5000 Macro Ring Light **74.50**
Module/5600/5200/3700/3500 ....**29.95**
SC-1/SC-2/SC-3 Sensor Cord **24.50**
PC-1/PC-31 PC Cords **8.95**
Filter Kit...........**19.95** SL-2 Slave **26.50**
Flash Filter Kit ..**23.95** LK-1 ....**18.95**
MFS-1...............**28.50** PPG-1 ....**44.95**
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NC-3 Battery ....**24.95** SB-4-AC **22.95**
NC-2 Battery ....**29.95** Charge 20...........**79.95**
FA-1/FA-3 ....**9.50** 6x6 Bracket.........**19.95**

SUNPAK

144D...............**34.95** 544 ....129.95
144PC..............**31.95** 555 ....184.95
BZ 2600 Zoom .**54.95** DX8R 154.95
383 ....**68.95** DX-12R 219.95
2000 DZ ....**39.95** 355 AF 44.95
433D w/Mod ....**69.95** 266D....................44.95
433 AF ....**79.95** CL-1 cluster 49.95
444D................**83.95** CL-2 Cluster........29.95
4000 AF..........**114.95** Marine 3200....399.95
510V Nicad Batt. **79.95** 510V Batt. Pack.68.95
510V Battery....**43.95** AC Adap 28.95
Filter Kit...........**24.95** Tele Fil Kit 27.95
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6x6 Bracket...26.95
Remote Sensor 39.95
AF Modules for CAN, NIK, MIN 74.95
Bronica Mod 89.95
EOS Mod 34.95

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THE FIRST BARE BULB REFLECTOR
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Spare Battery Cluster for TRI-Pak ..69.95
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A/C Adapter for 120J 29.95
Replacement Flash Tube.........................34.95

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622 w/Brkt. Clamp & Cord.....................229.95
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Zoom Head 44.99
Diffused 39.95
Infrared 39.95
Bare Bulb..99.95
RingLight...79.95
Wide Flash Head (6x6) 37.95
OBC-6 Charger..64.95
CL-3 Cluster..64.95
Dedicated Remote Cord.............................37.95
Filter Kit for 622 ....24.95
Module (F3) w/coupling shoe......................39.95

AUTO FOCUS LENSES & ACCESSORIES

SIGMA

"ALL IN ONE" ZOOM LENSES

	MANUAL FOCUS	MINOLTA MAXXUM	CANON EOS SIGMA SA	NIKON AF	PENTAX AF
18-35/3.5 UC Aspherical	379.95	379.95	379.95	379.95	379.95
21-35/3.5	249.95	299.95	359.95	349.95	–
24-50/4	109.95	109.95	109.95	109.95	109.95
24-70/3.5-4.5.6 Aspherical	144.95	144.95	144.95	144.95	144.95
28-70/2.8	269.95	269.95	269.95	269.95	269.95
28-70/2.8-4 UC	109.95	109.95	109.95	109.95	109.95
*28-80/3.5 Aspherical Macro	–	94.95	94.95	94.95	94.95
28-105/4-5.6 UC	149.95	149.95	149.95	149.95	149.95
New 28-105/2.8-4 Aspherical	Call	207.95	207.95	207.95	207.95
*28-200/3.8 Aspherical UC	–	189.95	189.95	189.95	189.95
35-80/4-5.6 DL	49.95	49.95	49.95	49.95	49.95
70-210/3.5-4.5 Apo Macro	244.95	244.95	244.95	244.95	244.95
70-210/4-5.6 APO	179.95	179.95	179.95	179.95	169.95
70-210/4 UC	99.95	99.95	99.95	99.95	99.95
70-210/2.8 APO	637.95	637.95	637.95	637.95	637.95
70-300/4-5.6 APO Macro	249.95	249.95	249.95	249.95	249.95
70-300/4-5.6 DL Macro	167.95	167.95	167.95	167.95	–
*100-300 4.5/6 UC	–	134.95	134.95	134.95	134.95
75-300/4.5-5.6 APO	239.95	229.95	249.95	–	–
135-400/4.5 APO Aspherical	539.95	539.95	539.95	539.95	539.95
170-500/5.0 APO Aspherical	659.95	659.95	679.95	659.95	659.95

"ALL IN ONE" SPECIAL PRO LENSES

	MANUAL FOCUS	MINOLTA MAXXUM	CANON EOS SIGMA SA	NIKON AF	PENTAX AF
14/3.5	479.95	539.95	539.95	Call	–
18/3.5 Aspherical	299.95	199.95	284.95	284.95	–
24/2.8	129.95	149.95	149.95	149.95	149.95
28/1.8 Aspherical	149.95	149.95	149.95	149.95	149.95
50/2.8 Macro	209.95	209.95	209.95	209.95	209.95
90/2.8 Macro	309.95	309.95	309.95	309.95	309.95
NEW! 105/2.8 Macro	Call	Call	Call	Call	Call
180/2.8 APO Macro	699.95	729.95	729.95	729.95	–
180/5.6 APO Macro UC	299.95	329.95	299.95	299.95	–
300/4 APO Macro	589.95	589.95	589.95	589.95	589.95
300/2.8 APO	1999.90	1999.90	1999.90	1999.90	–
400/5.6 APO Macro	569.95	569.95	569.95	569.95	569.95
400/5.6 APO	399.95	399.95	449.95	449.95	–
500/4.5 APO	2999.00	2999.00	2899.00	2999.00	–
500/7.2 APO	549.95	349.95	579.95	549.95	–
600/8 Mirror	299.95	334.95	334.95	334.95	334.95
800/5.6 APO	–	5699.95	4999.95	4999.95	–
1000/8 APO	–	4399.95	4299.95	4399.95	–

* AVAILABLE IN SILVER COLOR.....CALL

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28AF Wide Angle Zoom 28-50.............129.95

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MULTI COATED CONVERTERS
For EOS, Maxxum, Nikon AF, Pentax AF

2x 7 Element..**119.90** 2x 4 Element......69.95
1.5x 4 Element..66.90

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MF Extension Tube Set F/ AF Lenses......**99.95**
MF Extension Tube Set F/ MF Lenses.....**79.95**
Zoom Close-up Lens 52mm..................**84.95**

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VIVITAR SERIES 1

	MAXXUM AF	NIKON AF	CANON EOS
19-35/3.5	139.95	136.95	164.95
28-70/2.8	169.95	–	269.95
28-105/2.8	139.95	139.95	–
28-200/3.8-5.6	219.95	219.95	229.95
28-300/4.	219.95	219.95	249.95
70-300/4.5	149.95	159.95	169.95
100-400/4.5-6.7	212.95	212.95	231.95
70-210/2.8	499.95	–	599.95
70-210/2.8-4.0	219.95	219.95	244.95
2x7 AF Converter	119.95	119.95	119.95

	MAXXUM AF	NIKON AF	CANON EOS
28-80/3.5	84.95	84.95	99.95
28-210/3.5	119.95	119.95	149.95
70-210/4.5	109.95	109.95	109.95
100-300/5.6	119.95	119.95	149.95
100/3.5 Macro	129.95	129.95	159.95
1.4X AF Converter	59.95	59.95	59.95
2X AF Converter	79.95	79.95	79.95

TAMRON

(Aspherical)	Minolta Maxxum	Nikon AF	Pentax AF	Canon EOS
20-40/2.7-3.5	499.95	599.95	–	549.95
24-70/3.3-5.6	169.95	199.95	–	199.95
28-80/3.5-5.6	89.95	89.95	89.95	89.95
28-70/3.5-4.5	99.95	124.95	–	–
28-200 Super	259.95	259.95	259.95	259.95
28-200/3.8-5.6	239.95	239.95	Call	249.00
New 28-105 2.8	779.95	Call	779.95	779.95
28-105/4	Call	Call	Call	Call
35-90	79.95	79.95	–	–
35-105/2.8 ASL	–	–	–	579.95
70-210/2.8 LD	899.00	799.00	–	599.95
70-210 F4-5.6	119.95	119.95	–	
70-300/4.5.6 Ld	229.95	229.95	229.95	229.95
100-300/5	Call	Call	Call	Call
80-210/4.5-5.6	99.95	99.95	–	99.95
90-300	–	119.95	–	–
90/2.8 Macro	379.00	379.00	–	379.00
200-400/5.6 LD	439.95	439.95	–	439.95
300/2.8 LD	2199.95	1999.95	–	2199.95
1.4X Converter	109.00	109.00	–	109.00
2X AF Converter	129.95	129.95	129.95	129.95

TOKINA

	Minolta Maxxum	Nikon AF	Pentax AF	Canon EOS
17/3.5 Aspherical	284.95	284.95	–	284.95
19-35/3.5	149.95	149.95	149.95	149.95
20-35/3.5-5II	249.95	249.95	249.95	249.95
24-40/2.8	369.95	369.95	–	369.95
28-70/2.6 PRO	389.95	389.95	389.95	389.95
28-70/2.8-4.5	119.95	119.95	–	124.95
28-80/3.5	97.95	97.95	–	109.95
28-210 3.5.5.6	144.95	144.95	–	144.95
28-300 F4-6.3	229.95	229.95	–	229.95
New! 35-300 4.5	279.95	279.95	279.95	279.95
70-210/4.5-5.6	99.95	99.95	99.95	109.95
80-200/2.8 PRO	639.95	639.95	639.95	639.95
80-400/4.5	499.95	499.95	499.95	499.95
100-300/4.0 APO II	499.95	619.95	–	649.95
100-300/5.6-6.7	129.95	129.95	–	139.95
100-400/4.5	Call	Call	Call	Call
75-300/4.5	194.95	194.95	194.95	194.95
2x7 Element	124.95	124.95	124.95	124.95
100/2.8 Macro	319.95	319.95	–	319.95
300/2.8 SD APO	1899.95	1799.95	–	1899.95
300/4. APO	599.95	599.95	–	599.95
400/5.6 SD APO	379.95	379.95	379.95	379.95

PHOENIX

MADE IN JAPAN 6 YEAR WARRANTY

	MAXXUM AF	NIKON AF	CANON EOS
100/3.5 Macro	139.95	139.95	159.95
19-35/3.5-4.5	154.95	154.95	174.95
28-105/2.8-3.8	164.95	164.95	189.95
28-210/3.5-5.6	149.95	149.95	159.95
28-300/4-6.3	224.95	224.95	249.95
60-300/4-5.6	199.95	199.95	–
70-210/4.5-5.6	–	–	149.95
70-300/4.5-5.6	159.95	169.95	179.95
100-300.5.6-6.7	129.95	129.95	149.95
100-400/4.5-6.7	**239.95**	**239.95**	**269.95**

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SPOTTING SCOPES
With 20x 45 Exepice
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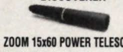

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NEW ULTRA COMPACT II
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NIGHT OWL (Rubber Armored)
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30 x 60 BCA...**1149.95**

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10x42 Superior E **549**
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8x42 Venturer LX......................................**969.95**
10x42 Venturer LX **1029.95**

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7x50 if rc Seafarer (Grey) **399.95**
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7x35 Lemur **84.95** 7x50 Wolverine.**109.95**
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10x40 Monarch **229.95**
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7x50 Sports Marine w/Compass............**259.95**

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Eyepieces...**Call**
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7709 Fieldscope ED 20x60 Scoutmaster.**409.95**
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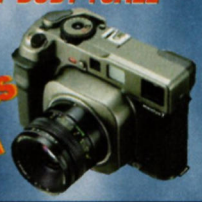

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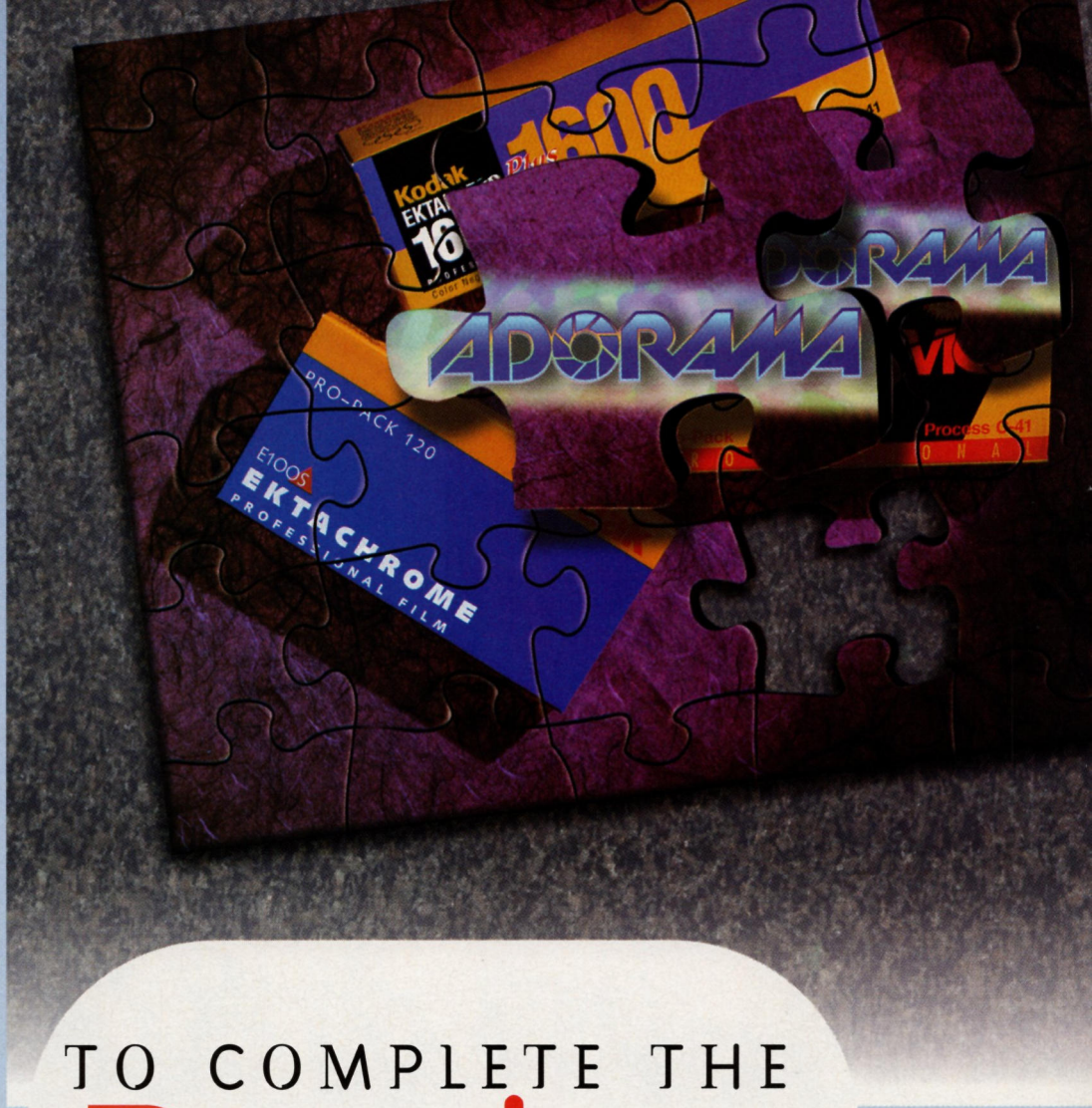

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50/2.8 Macro 1:1	248.	248.	248.	248.	248
90/2.8 Macro 1:2	353.	353.	353.	353.	—
180/2.8 APO Macro 1:2	833.	833.	833.	833.	—
300/4.0 APO Macro 1:3	606.	606.	606.	606.	606.
400/5.6 APO Macro 1:3	632.	630.	630.	630.	630.
400/5.6 APO MACRO HSM		786.	786.	786.	786.
18-35/3.5-4.5 Aspherical	420.	420.	420.	420.	420.
24-70/3.5-5.6 Aspherical	165.	162.	162.	162.	162.
28-80 3.5-5.6 Asph Macro 1:2	—	108.	108.	108.	108.
28-70/2.8	303.	303.	303.	303.	—
28-70/2.8-4.0 UC	129.	129.	129.	129.	129.
28-105/2.8-4 Aspherical	219.	209.	209.	209.	219.
28-200/3.8-5.6 Aspherical	—	235.	235.	235.	235.
70-210/2.8 APO	CALL	715.	715.	715.	—
70-300/4-5.6 APO Macro 1:2	287.	287.	287.	287.	289.
70-300/4-5.6 DL Macro 1:2	199.	195.	199.	199.	199.
135-400/4.5-5.6 APO Aspherical	569.	569.	569.	569.	569.
170-500/5-6.3 APO Aspherical	679.	679.	679.	679.	679.

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400/5.6 ATX-APO	—	439.	439.	439.
20-35/3.5-4.5 II NEW	—	269.	269.	269.
28-70/2.6-2.8 PRO II	—	479.	479.	479.
80-200/2.8 ATX APO PRO	—	785.	785.	785.
80-400/4.5-5.6 ATX APO PRO	—	619.	619.	619.
100-300/4 ATX-APO II	—	785.	785.	785.
Kenko 1.5x	89.	89.	89.	89.
Kenko 2x 4-Element	59.	89.	89.	89.
Kenko 2x 7-Element	132.	138.	138.	138.
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75-300/4.0-5.6 II USM	239.	80-200/4.5-5.6 USM	197.
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105/2 DC D	CALL	135/2 DC	CALL
180/2.8 ED D	CALL	200/4.0 D IF Micro	CALL
300/2.8 D AFS	CALL	300/4 ED IF	CALL
400/2.8 D ED IF	CALL	500/4.0 D ED AFS	CALL
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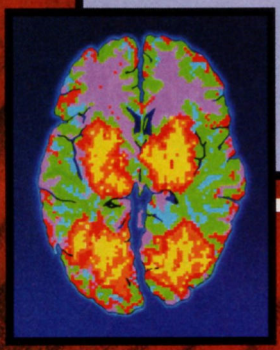

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RA	100	CALL	CALL	3.59	6.88	—	—	—
RM	200	3.39	7.08	4.59	8.08	—	—	—
RH	400	5.39	8.88	5.58	9.27	—	—	—

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GC	400	2.88	3.39
NEW! GT GOLDMAX	800	5.29	5.49
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PJA	100	3.99	12.69	—	—	
PRN	100	5.38	14.07	3.35	32.99	
PRT	100T	—	—	3.35	—	
VPS	160	5.29	13.98	3.29	32.99	41.95
PMC	400	5.48	14.09	3.39	33.99	44.95
PJM	MULTI SPEED	4.59	13.19	—	—	
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PMZ	1000	6.59	15.48	3.69	CALL	
PJC	1600	5.69	14.39	—	—	

PRO SLIDE FILM – TRUE USA

	ASA	135-36 USA	36X W KODAK PROC.	120 USA	220 PP USA	100' BULK
PKM	25	7.89	12.38	—	—	
EPY	64T	7.49	11.98	4.19	—	81.95
EPR	64	7.99	12.49	4.29	42.99	89.95
PKR	64	7.88	12.38	—	—	
EPN	100	7.87	12.24	4.34	44.45	89.95
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E100SW	100	7.59	12.18	4.43	43.80	94.95
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EPD	200	8.60	12.99	4.60	47.05	98.34
PKL	200	8.95	13.39	—	—	
EPL	400	9.35	13.79	5.75	—	114.

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PXP	125	—	—	2.55	25.99	31.95
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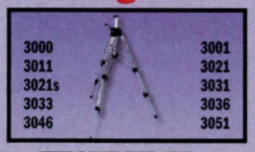

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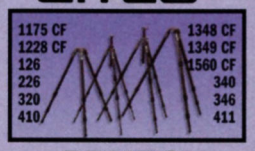

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SMARTER THAN THE AVERAGE BEAR

Displaying an industrious if slightly fishy technique, this female brown bear walks proudly from a successful fishing expedition with two salmon in her mouth. Photographer Stephen M. Anderson shot this "catch of the day" at Mikfik Creek, near the McNeil River State Game Sanctuary in Alaska. He watched the brown bear catch one fish, then sit down in the creek and carefully reposition it in her mouth. Once she had the salmon secure in her jaws, she quickly trapped and caught a second one, a feat that should earn this talented bear a place in Alaskan fishing lore.

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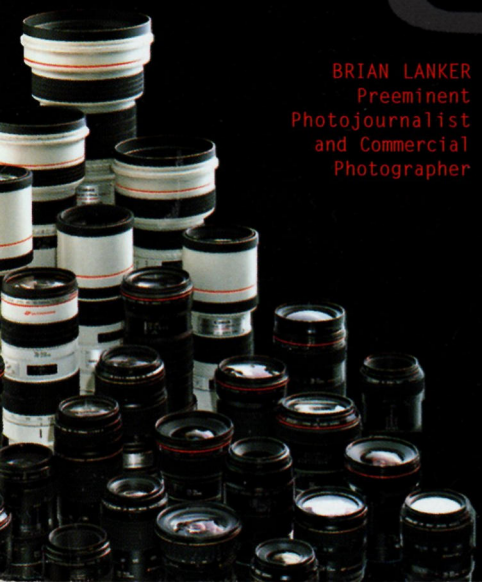

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